

Southern Enclave

September 1984

Issue No. 5

And In This Corner... by Marcia Brin

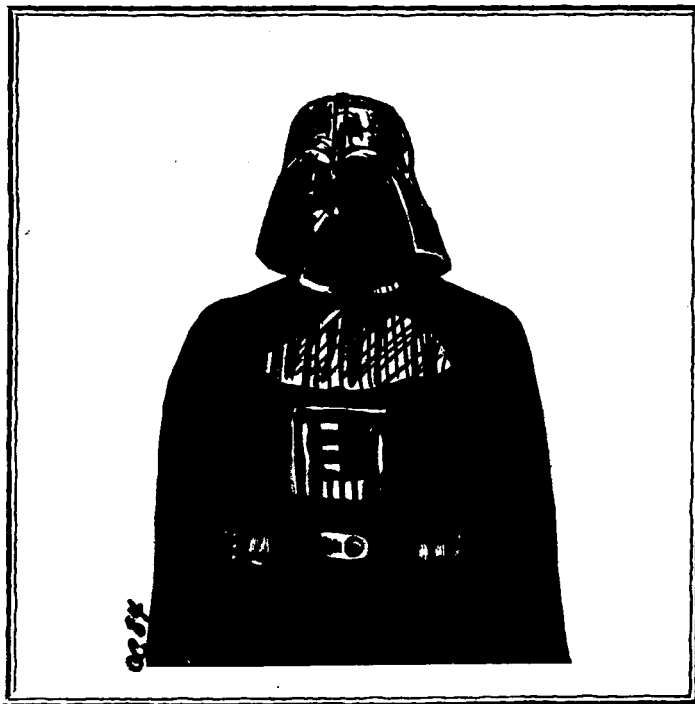
I have a lot of problems with the supposed about-face Darth Vader allegedly makes at the end of ROTJ. I'm not alone; various other expressions of disbelief have been heard, some coming from employees of Lucasfilm itself! It seems to me that there are three possibilities: (1) Darth and Anakin are one person, who fell to the Dark Side, changed his name and, then, out of the blue, made a turnabout; (2) Darth and Anakin are two separate personas; and (3) Darth and Anakin are two separate people.

Possibility #1 is the most surface approach to the problem. It is also the most obvious. Unfortunately, it also presents the most problems on both a logic and moral level. If Anakin is truly Darth, then we have a personality issue to begin with: he had to be someone with the potential to fall, ranging from someone who was arrogant (in the sense of over-sure of himself), headstrong, unwilling to listen or learn, etc., to someone who was arrogant (in the sense of being vain and believing himself superior to others, contemptuous of others' value and rights, etc., to someone who was an active power seeker--remember that Ben says that Vader was "seduced by the Dark Side of the Force," which sounds to be a more willing choice. On top of this, Darth has engaged in at least twenty years of active and terrible evil. Yet, without seeing any noticeable conflict of any kind, we are suddenly supposed to believe an attack of conscience or compassion or whatever. It tends to encourage a certain skepticism, since there is really nothing in the film to either build up to it or to support it. Leopards really don't change their spots.

Notice that, in ANH and TESB, absolutely no one ever identifies Vader and Skywalker as the same. No one, for that matter, ever says that Luke's father's name was Skywalker. In fact, certain things set forth in both films argue against Darth and Anakin being one person. There is, of course, Ben's statements to Luke right after he first meets him. This may, certainly, be untrue, but it does stand as a clear contrast. Then, in TESB, when the Emperor appears, he speaks of the "Son of Skywalker". Why not, "Your son"? Certainly, the Emperor knows who Darth used to be, he's the one who was instrumental in his fall. And since there are only the two of them, from whom would he be hiding it? Again, it only serves to raise a doubt. (By the way, we should ask ourselves of whom the Emperor is speaking: he is picking up a male aura, since he uses the term "son" yet it cannot be Luke, who is on Dagobah, which must be shielded, since they never pick up Yoda.)

When you get to ROTJ, only one person identifies Vader and Skywalker as one: Obi-Wan. However, he has at best become suspect (at worst, he isn't even Obi-Wan!); he seems to be double-talking everything. Notice that Yoda, who has never lied to Luke, does not say that Anakin Skywalker is Luke's father. Exactly the opposite, in fact; he says that Vader is.

We run into other things that tend to increase our problems with Possibility #1. Five minutes before Darth's "conversion", we see him more than willing to turn his daughter to the Dark Side. No trace of concern or remorse tinges his statements at this point. In addition, he has absolutely no interest in the destruction of the rebels. They can all die--and with them the rebellion--for all he seems to care. It makes it rather hard to believe that he is really a good person! On the other hand, he did know that he was a dead man: the Emperor was going to get rid of him no matter what the outcome was with Luke. Evil tending to be petty and vengeful, it is not so unlikely that he would make every effort to take the Emperor with him (and remember, Luke is his immortality, which gives him a jot more interest in saving Luke than in saving a master who intends to discard him).



We come to a moral problem now. Despite Darth's questionable motives for his actions at the end, despite the fact that he doesn't seem to care at all for his daughter or the rebels (and, by extrapolation, for the oppressed billions of the galaxy) and, most importantly, despite the fact that he never apologizes for two decades of evil, never repents, never says "I'm sorry", he gets to go to Jedi heaven. This is a great moral and ethical lesson for kids: do anything you like; there's no payment demanded for evil, wrongdoing and selfishness. Sorry, I don't buy that, either as a message in general or as the point of the film.

Further, there is the old man who shows up at the end of the film. Sid Ganis, speaking at ConStellation, stated that they got exactly the person they wanted, with exactly the look they wanted. The actor is Sebastian Shaw. He was 78 at the time the film was made, making him eight years older than Alec Guinness. This figure argues completely against Darth and Anakin being one person; it fits in perfectly, however, with Possibility #3 (that they are two people). In ANH, Obi-Wan describes Darth Vader as "a young pupil of mine." When they meet in combat, Vader says: "Your powers are weak, old man." Can you really see Ben and the person who shows up at the end of this film talking about (or to) each other this way? They are the same age--in fact, as noted above, the actor who plays Anakin is older! The dialogue makes absolutely no sense if Darth and Anakin are one and the same.

And why did Anakin change his name? Everyone who counted knew what he had done. Who was he protecting, a family he did not ever appear to know he had? He doesn't seem the type to care if he embarrasses anyone! There seems to be no point in changing it at all. It has been suggested that it might be a title, but notice that they also call him "Lord", which is a title. If the other were one also, then the proper address would be Lord Darth Vader at all times, not Lord Vader (this usage suggests that Darth Vader is a name).

Possibility #2 suggests that Anakin and Darth are two personas, a split between good and bad. The name change would make sense now: certain Eastern religions hold that when you take a new master, you take a new name, because you have become a new person. They also believe that a particular choice at a key moment will also change you into a new person, since you have chosen to walk a different path. Both would apply here. What we would have, then, is the persona of Anakin, long subjugated (perhaps with the aid of the Emperor), finally breaking free. Anakin, the good half, would indeed be able to enter heaven, something denied Darth.

For me, however, it is Possibility #3 that is not only the most intriguing but which also eliminates the most problems. The age factor mentioned above argues very strongly for it being two separate people, a younger Darth who would indeed be Obi-Wan's "young pupil" and who would refer to his former teacher as "old man", and the older Anakin. If the person on Dagobah either is not Ben, or is, but he is not telling Luke the truth, then the only sup-

port in all three films for the concept of Anakin and Darth being one and the same falls apart. Any number of fans have indicated they have lost faith in Ben and they feel that he is lying to Luke in his explanation when he first appears. Well, if ole Ben is a liar, then you can't give credence to anything he says; there is no way to separate his statements, as we have no more proof of one than we do of another. (By the way, if Luke was too old to begin training, then what would that make Anakin? If he is Luke's father, he both had his offspring and began his training in his fifties!)

It also, of course, eliminates the moral problem of Anakin's getting into "heaven". Anakin, who may well have been foolish and headstrong, was not the perpetrator of the evil done by Darth. He would not have anything for which he had to apologize, and he may have made recompense for his foolishness by sacrificing himself to save Luke. As several fans have pointed out, unlike Ben's and Yoda's, Darth's body does not disappear; there is still a solid form on the pyre (please note that the only mechanical part we actually see on Darth is his hand; we don't know how much else is not organic. However, I have no reason to believe he was little more than a talking head; therefore, there would be some portion at least that should have gone the way of all flesh. Also, when Darth lifts the Big E overhead, we see an almost x-ray picture revealing a skeleton, indicating there was an organic element that should have disappeared like Yoda's and Ben's). However, if they are separate individuals, then the failure of Darth's body to disappear means that he, like all who choose the Dark Side, did not join the Force upon death.

How would all this have happened? A possibility suggests itself, and it ties in with another "problem." Ben has a lightsaber which he tells Luke his father wanted him to have. If Anakin and Darth are one and the same, then how did Ben get this? Did Anakin approach him one day, lightsaber in hand, and say: "Well, Obi-Wan, I think I'm going to fall next week; here's my lightsaber for a son I don't even know I have"? It hardly seems likely! Logic would also seem to dictate that when Darth went into the volcano, his saber went with him. As for offspring, Vader definitely did not seem to know he had any. He certainly knew nothing about a daughter as late as ROTJ, and did not appear to know anything about a son until ANH and Luke announced his name. TESB tells us he was obsessed with finding Luke--why would he be any less so five or ten years before? The younger the child, the easier to make him believe what you want him to.

This also raises the question: for whom did Anakin leave the lightsaber? Assuming arguendo that Luke and Leia are twins, he did not know of them (and if he did, then he knew of both. Why then leave one saber? Are we back to sexism again?). Did he have an offspring, male or female, for whom he left his legacy? As yet, we don't know.

However, what if Anakin, goaded by something we do not yet know about, went to face Vader and, behind him, his new master, the Emperor. Went, even though he really was not

ready. Some part of him recognized the foolishness of this action, and he chose to leave the lightsaber behind, afraid, perhaps, that he would use it in anger and would fall. He lost the battle and was absorbed--there is an element of vampirism at work that we can see in ROTJ. The Emperor appears to be getting stronger, absorbing the energies of the battle between Luke and Vader. Darth would then have Anakin's powers as well as his own to draw

upon. In ROTJ, we have Anakin re-emerging once more.

We do not know enough about the Force to say that such a joining, or takeover, would not be possible. If Anakin and Darth are one and the same, then we have a terrible moral message set out in this film. If, however, they are two separate people, then we have emerging a tragic story (Anakin's) with a triumphant ending.

Art Credits:

Karen Finch -- 12, 14, 17, 18, 26, 37
 Laura R. Virgil -- 20, 40, 47
 Danaline Bryant -- 28, 32, 34, 44, 51
 Carol Peters -- 29
 Lynne Whitten -- 39
 Cheree Cargill -- all other art

notices

Galactic Winds Press
 and Graphics
 c/o Jeanine Hennig
 P.O. Box 166362
 Irving, TX 75016

Sometimes you wonder if the Force is really with you. We get back, fresh from MediaWest Con to find this LOVELY letter in the mail. Seems that the house we are renting from this company (scheissekopfs!) has had the mortgage foreclosed on it. So, due to no fault of our own, and under no legal help since our lease was up in June, we are having to move. As of July 15th, we are out on our ear. NOT to mention that we're not ready to move, either physically or financially.

In a word -- @*\$\$*a(*\$&!!!!

A VERY nice friend has offered to let us "gypsy" at her home until we can find another house, so, we have procured a PO Box (above) and will use it as our permanent address for correspondence.

Now to other news. Unfortunately, due to this fiasco, the planned Judson Scott/Phoenix zine, OF THE GOLDEN LIGHT, has been scrapped (also due to other commitments and lack of money). But there are other PX zines out there, good ones. I'm sure they'd be happy to see the submissions I received. SHOOTING STAR 2 will be delayed...AGAIN. Hopefully I will also get more contributions so #2 won't be the LAST ish! FAR REALMS is our main zine, and things will run on schedule for it, at least; plans for CATALYST! COLLECTED are looking hopeful, as well.

I think that's about it. Keep with the letterzines for updates! And thanks in advance for your patience.

Sally Smith
 12221 W. 2nd Pl. #12-104
 Lakewood, CO 80228

For numerous reasons (which I will not bore you with here), I am now solely in charge of WELL OF THE SOULS. Please send all contris (PLEASE send contris!), orders, inquiries, etc. to the above address. If you put in a deposit and/or SASE on #4, you should have already received your final notification; let me know if you haven't. Sorry about the delay.

Profile

Timothy Ward Blaes, 23 (despite what was reported in SCOUNDREL, I'm not yet 25; that was a typo), single and irritated about it. I have more cats than I should have and not as many as I would like to. I have always found school to be a relentless sea of mundanes, where anyone who didn't conform totally was regarded as something of a threat. (Things that you women-folk can get away with can make a young man something of a target.) I enlisted in the Navy but didn't get out of bootcamp. I currently live with my mother and work as a dishwasher in a cafeteria, and hope to change both situations very soon (the ruts one spends their early adult lives building are very often the hardest to climb out of). I plan to study electronics repair and/or broadcasting. I would assess my personality as being somewhere between TAXI's Reverend Jim and Howard the Duck. My sf interests are multi-media in extent, and I am somewhat more interested in female characters. I am especially fond of Vonda McIntyre's Saavik. As soon as I get the damn thing finished, I intend to submit a story to TWILIGHT ZONE MAGAZINE, about a killer cookie-jar.

Sally M. Smith, age 22, married for 3 years to Joe Smith (honest!), no children, no pets except 2 VCR's and a computer named Robin (DEC VT180). I have no degrees (tho I'm working on one in computer science) and no job yet except finding new ways to spend Joe's money--mostly on my Indy zine, WELL OF THE SOULS. I was born in San Antonio, Texas, but grew up in and around Denver. My interests include video, reading, movies, and chocolate; fannish interests are publishing, writing for and reading zines, going to cons, Lucas and Spielberg movies, and running up the phone bill. I have an Artoo hanging from my car's rearview mirror, a bumper sticker that says "Jedi", and a license plate that reads "XWING1".

Reviewing the Fleet

OUTLANDS CHRONICLES #2 - ed. Christine Jeffords
630 Bloomfield Avenue, Verona, NJ 07044; \$12.95
by hand, \$15.75 US & Canada, \$18.50 OS air;
190 pp.

Reviewed by Sandra H. Necchi

Besides having a hilarious bunch of cartoons and puns, two gorgeous covers by Lybarger (front) and Stasulis (back; tho her figures of Luke and Leia are a bit short), OC#2 is even finer than the first issue. Jeffords has some wonderful material here and she very skillfully spreads out long and short pieces that make the reading comfortable and non-draining.

"Chase to Dagobah" by Charles Garofalo is the second in an action/adventure trilogy wherein Leia is kidnapped by pirates while Luke, still on Dagobah, unconsciously summons the pirates, Han and Vader to the planet. There are escape and chase scenes, fights and verbal arguments, plus some fine characterization of the Big Three and the author's own wonderfully distinctive band of smugglers. Best of all is Yoda and his encounter with Leia, Han and Chewie (except I don't think he would refer to the Princess as a "royal shrew"). Yoda's lines are a bit confusing at times but he is in good, whimsical, beleaguered form. I've never had so much fun reading a SW story.

"The Turning" by C. S. Armitage is a powerful short-short that tells of what would have happened to Han, Leia, Chewie and Lando had Luke indeed turned to the Dark Side for real in ROTJ. "The Match" by Ann Wortham...ah... gives us a nice little interlude between a drunk Han and his equally drunk father-in-law.

"Personal Business" by Kathryn Agel is a somewhat dull entry into her "Starbird's Children" series concerning Han's comforting of his sister whose husband has just died. Perhaps I wasn't affected by this because I'm new to the series but I do feel that the story in itself lacks an element of feeling. "Left Hand Jedi" by Susan Matthews is an excellent piece about Han's Force-sensitivity. The best scenes here are when Luke recognizes Han's talent and when Vader analyzes Han's category of Force-use as in a "gray side of the Force; and so mutable that within the very individual, depending only on the circumstances, it could range from the angry passion of a thunderhead to the serene blue-gray mist of a perfect pearly seagem..." And more; Vader recognizes in Han "at least two parts convert to the Sith Lord's principles, to the so-called 'Dark Side'--or complement--of the Force..." That Matthews can write well is nothing new to fandom. As to the story's premise, I have no trouble entertaining the possibility that Han has Force talent but there are a lot of instances in all three films where his guesses and assumptions are wrong...

"While We're Apart" by Eva Albertsson and Christine Jeffords is part of the latter's "Brightstar" universe and tells us the story of Han's Jedi lover, Skye, who leaves him on a pretext of jealousy (she sees him kissing an

old female friend) because she has a vision of his death occurring while she's present. She reasons that without her presence, he can be saved. Han, of course, searches for her to no avail and hears that she has died (she hasn't). Unquestionably this is a superbly written and developed story with an undeniable pull on the reader's interest. I see two problems, however. Skye, whose relationship with Han is a strong, binding, powerful one of "recognition" doesn't come across as real. I have little trouble reading fanfic with women other than Leia as Han's mate but I do like to get to know them. Skye, however, never comes across as more than words on a page. Secondly, the entire story (the zine's longest) is based on a silly misconception. Instead of doing the right thing and telling Han what she's seen, Skye deceives and hurts him, demonstrating she doesn't trust him, and flees instead of analyzing the vision and realizing (as she does later, but the reader has done it from the start) that the "future is always in motion." As a Jedi, she should know this. We can't feel for Han's grief over her "death" when we know she's alive and behaving very foolishly. In this universe, Han and Skye are each other's true, destined mate. Yet because of the above failings, this doesn't really sink in. (I should state that this is only the second "Brightstar" story I've read.) Yet the story's strong writing pulls you along, despite the few failings in believability (even though I am basically opposed to these extreme dependency relationships).

"The Initiation" by Christine Jeffords is an early "Brightstar" story (and I believe a reprint) and extremely affecting. It concerns Han at 15 stowing away on board a smuggler's ship and his experiences as a "green horn" spacer. Jeffords' writing is lucid, tight and very vivid. Jeffords creates the setting of the freighter and its crew in remarkable detailed completeness. I genuinely felt as if this ship existed somewhere and I could recognize it if I saw it. There are wonderful incidents like the ship's two mascot animals (little furry mouse-like creatures) who are somewhat telepathic. I disagree with Jeffords' presentation of smugglers (everyone in SW fandom wants to make Han and his friends out to be humanitarian and practically angelic) but, nevertheless, the people in the story are strong and memorable. The action scenes where Han outwits a bunch of pirates is riveting and abundantly convincing. This is a very atmospheric story.

The fullest, most complete illos are Lybarger's and Stasulis' with their strong depth and symmetry. Both truly illustrate the stories they illo. Martynn's illos for "Left Hand Jedi" surprised me. Her work is always lovely but often stiff and not truly illustrative. While they're still not really complete, two of them (one of Han, the other of Luke) actually had motion and naturalness of form.

It's a damned good zine. But can you afford the price? I assume Jeffords can't find

cheaper printers. Unfortunate, but I can't in all good conscience recommend you shell out \$15.75 for a 190+ page zine. It is an excellent issue so I leave it to the buyer.

DECEPTIVE JOURNEY - by Joyce Devine and Lynda Vandiver; De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431; \$10.25 fc, \$9.85 UPS; 77pp.

Reviewed by Sandra H. Necchi

This is a story about Han Solo (in his pre-ANH career) and a mean, callous, bitchy law-abiding pilot. Desperate for cash, Han takes on a legal run with her (with an alias persona, Captain Dannon). When he learns that this impossible woman, named Mirage, is going to be his boss during the mission, his ego is of course in a tizzy. Mirage, after all, has the gall to dish out everything he gives to her. She immediately gets under his skin by committing the heinous crime of complaining about his ship taking up so much space in the docking bay, leaving little room for her own vehicle to land and, not incidentally, causing some danger to both ships and herself. Han, of course, doesn't care about such things. Mirage is a bad little girl who takes her command seriously and won't stand for any of Han's arrogant shenanigans. The cargo is, after all, precious and the mission quite important. Instead of speaking softly and deferring to his wishes, Mirage does as she wants. She can't talk to him in any way but through sarcasm (tough, independent women are like that, you know--heartless, insensitive, cold, unfeeling). But when Han tells her exactly what she is ("You're the most interfering, obnoxious, bossy, contrary...maddening, conceited, self-centered, domineering, pig-headed female I've ever met in my life"), she falls apart and shows her true womanly colors. She cries, admits that she's all those things "and more" and falls into the Great God Solo's arms and his lips: "Mirage was shocked to find herself wanting to return his kiss. She had never allowed her emotions to surface like this. She was still held leisurely in the fold of his arm. Oh, how she longed to remain there, to rest her head on his chest in a kind of peace she'd never known before, to put aside the duties she'd sworn to uphold." (Independent women are like that--they hide emotions and pretend to be independent when all they're looking for is just a Solo to whisk them away from their feigned commitments and to keep them for himself.) So begins Mirage's education. When they arrive at a decontamination station, they meet a beautiful, soft, fragile, submissive floosy called Joylyn and Mirage begins to see the error of her ways: "Joylyn seemed so regal, so graceful and friendly; not at all the contemptuous woman Mirage thought her to be upon their first meeting... Perhaps it was the warmth of her manner. Mirage sensed experience in the older woman, experience she wished was hers." This supposedly wise woman later tries to kill Han and Mirage because her fiancé (a real lout, head of the decontam station) is killed by Han. After all, she's wise enough to realize that she has nothing to live for without her man, her protector. Mirage wants

Han to ogle her the same way he ogles Joylyn so the latter sets about to paint her [Mirage's] face and give her a sexy gown to make her look more feminine, to please Solo: "Men's attentions had not fit into her plans, until now." She does indeed please Solo and therefore becomes worthy of his lustful attentions: "The strong-willed independent pilot had been transformed into a fragile, delicate female..." While he's ogling her and she's basking in this objectification, their cargo is being stolen and poison gas cannisters are being secreted in their ships.

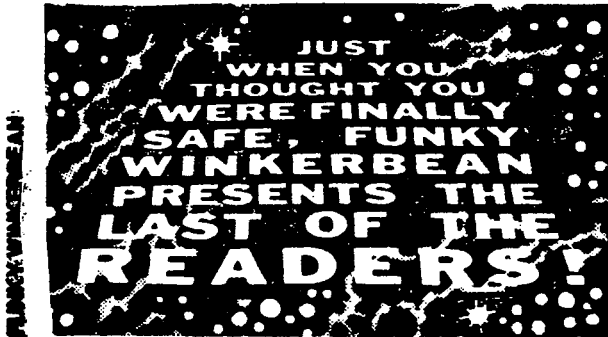
Never fear, they do escape unscathed and Mirage, now properly submissive ("Mirage was pleased that Dannon found her attractive. She did not want him upset with her now") cooks for Han and Chewie while they do the important man's work of repairing the Falcon. She is, of course, a great cook, as all women really are underneath. Mirage now begins to doubt her career choice. Han has shown her that she can be very happy having a man like him to depend on.

There's quite a lot more of this. There are scenes where Mirage falls apart and Solo says things like, "You did the best you could, honey. I'm proud of you." This is a trained, experienced pilot and security agent, yet Han does everything she should be doing and she fouls up at nearly everything she initiates. Then, of course, there's the worn-out ruse that forces Mirage to pose as a prostitute to complete her mission (which she doesn't do--Han does). This is usually the ONLY solution possible and a great way to humble these "big-mouthed hussies." Most of the second half of the story has Han expending a great deal of energy protecting Mirage. Everyone in this universe is sexist. Han acts as if he has never met a tough woman pilot before (or any woman pilot). Even Chewie doesn't trust Mirage to succeed in the mission because she is a woman. The people at the decontam station have never seen a woman pilot, so her sudden appearance is a big deal and the cause of a great deal of predictable sexist comments. It is Mirage who has to change if she wants a relationship with Han Solo, the man who rebukes her genuinely warm and caring offer of help when he is injured because "the day will never come when I need a WOMAN's help." Mirage becomes worthy of him when she admits she needs Han. (Such women are, of course, deviants because they refuse to admit they would be much happier being dependent on a man.) Finally, she resigns from her job to be with him. To the authors' credit, Mirage explains her decision as: "I want a chance at the galaxy, a chance to learn to laugh, to love, to experience living." This implies she wants freedom and independence from her job and that Han has shown her this freedom. This is a good element of growth but the overriding message is that she's given up her goals and training for him, and it strikes too close to all those old movies that ended with the tough female reporters seeing the errors of their ways and settling down to be a wife and mother. As one of the hookers (you know, one of those with "the heart of gold") tells Mirage when she leaves with Han: "You got a chance the rest of us only

dream of. Make it work." Then, too, Han himself is too arrogant and chauvinistic, too damned conceited. Cocky he is, but he's not this unpleasant.

I generally avoid using sarcasm in my reviews but this novel had so many blatant, worn-out cliches about women that it begged for it. And that's frustrating because Devine and Vandiver can write. Their prose is clear, well-developed, vivid, fluid, and they are masters

at creating a setting. Characterization, however, is not their strong point (action is) and Han is elevated to literal godhood (a particular sore point with me in much of SW fanfic). To present him as someone unable and unwilling to give and take in a deep relationship does him no justice and does women even less. Han is gorgeous and a fine character, but if he can't bend his impossible expectations, then he's worthy of no woman.



By Lynda Vandiver. Answer on page 45.

(51) TORTURE CHAMBER

G T O D N A L C H C J R
H D P I K G G P T A E E
R V K R H S F M F T H O
O E S G G U A O N L L H
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WORDS

BOBA FETT
BOUNTY HUNTER
CAPTURED
HAN
HURT
LANDO
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SCAN GRID
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TORTURE
VADER



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is sold out.

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Last issue I asked that we all calm down and get our tempers under control, that we realize that we're only talking about a movie here and that a difference of opinion over fictional characters is not enough to go to war over. Most of SE's readers seem to agree and have made honest efforts to lighten the hostile pitch of their letters.

My editorial last issue was misinterpreted by some and I have been asked (sarcastically) if I'm outlawing Luke entirely from discussion in favor of such pressing problems as the number of bolts in the Falcon's hull. Of course not. I really don't care what people talk about as long as it's done in an adult manner and not reduced to a kindergarten screaming contest.

Several letters addressed comments to this letterzine in very sarcastic tones (condemning me for running personal attacks while attacking me in the process) and, lest I be accused of editing out unfavorable criticism, I have chosen to run them, although I don't feel compelled to justify myself to them with direct replies.

I have walked a narrow line, trying to be fair to all concerned. I have been accused of censorship by some and I have been chided for not censoring letters by others. It's a no-win situation. Granted, I have deleted portions of some letters that I felt were absolutely too volatile to print, but, 99% of the time, letters run exactly as they come in to me. About all I can do is ask that people be civil to one another.

It has been implied that SOUTHERN ENCLAVE--and I suppose that includes me, too, personally--is irrelevant. Well, I guess maybe it is. There are times when the whole exercise seems to be one in frustration. SE started out as a fun project, but the acrimony and factionalism that has developed has made it a real chore to sit down and work on. I have given serious thought to just calling it quits with the next issue, but haven't made a concrete decision yet. I guess it will all depend on the letters that come in. I'm sure there are those who will roundly villify me for not being able to stand the heat in the kitchen or for being a crybaby or some such comments. Well, so be it. SE is done voluntarily on my part and no one is holding a blaster at my head forcing me to continue it. Frankly, it's just not much fun anymore and, if SE#6 leaves me as depressed as #5 has, then that will be it for SOUTHERN ENCLAVE.

Q I recently read in a teen magazine that Harrison Ford was in *Leave It to Beaver*. Is this true and if so, who did he play? — H.G., Richardson

A Ford was not a regular cast member on the series.

Equal space will be offered for replies.

From: Kathy Garberick, 4995 Coco Palm Drive, Fremont, CA 94538.

SOUTHERN ENCLAVE is great. Great way to hear what is happening in fandom. Great letter columns.

How many fans out there have been burned by other fans?

Let the Buyer beware.

There are many of us who haven't the time or initiative to make costumes. Therefore, we pay others to make them for us.

Great idea! But, let the buyer beware. There are people out there who will take your order, take your money and then never deliver your costume.

I know from experience. I put out \$110.00 on costumes from K & M Designs and never received the costumes. I have written them several letters and tried to call them. I never received any response.

Let the buyer beware. These people do not honor their commitments. It is better to do without a professional costume than to be ripped off.

People can be patient for just so long then they retaliate.



Q Does anybody but me know that Charlton Heston was the *first* Indiana Jones? We tuned in Sunday night to a film called *Secret of the Incas*. There was Charlton Heston, wearing the original leather jacket and floppy hat. He was looking for a lost stone that must be returned to its temple so that the good fortune of a tribe would return (same plot as *Indiana Jones and the Temple of Doom*.) Am I the only one to notice this or did the producers of *Indiana* announce that they copied this 1954 flick. Also, wasn't Yma Sumac singing in the part of the Inca priestess? — Joy Davis

A According to film critic Philip Wuntch, there are many similarities between the two films, but *Indiana Jones* is not an official adaptation of the Heston movie. Yes, that was Yma Sumac in the priestess role.

From space to Frankenstein



CARRIE FISHER: Friend of Frankenstein.

Light years away from her role as Princess Leia in the "Star Wars" films, actress Carrie Fisher has come back to Earth to take on Frankenstein, the British way.

Ms. Fisher, 27, has been signed to star with English actors Sir John Gielgud and David Warner in a Yorkshire Television version of the 19th-century horror tale.

The daughter of actress Debbie Reynolds and singer Eddie Fisher will play the girlfriend of Baron Frankenstein, the castle-dwelling scientist who created a living monster.

Collins, Gibson on kiss list

You must remember this. A kiss is not just a kiss — when it comes from the most kissable lips in the United States.

Actress Joan Collins and actor Mel Gibson top the list of most kissable lips in the United States, according to a nationwide poll of 300

newspaper and magazine editors.

Running a close second third as the most kissable women were Nastassja Kinski and Sophia Loren. Among men, Harrison Ford came in second, with Tom Selleck and Paul Newman tied for third.

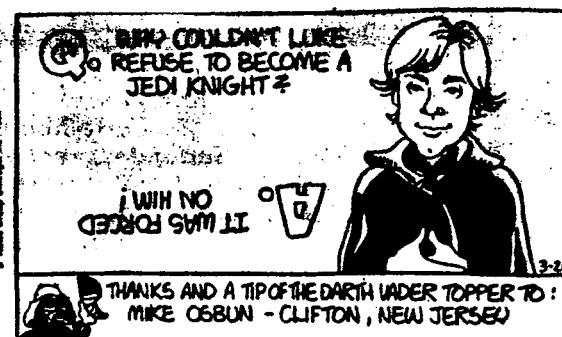
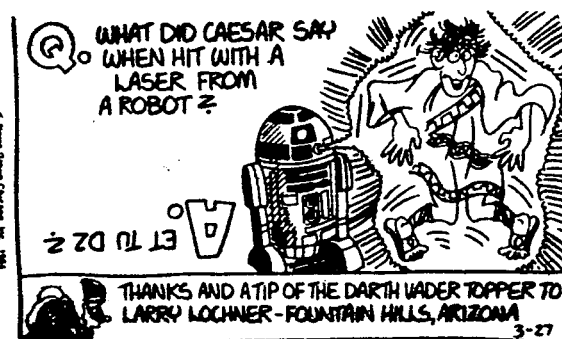
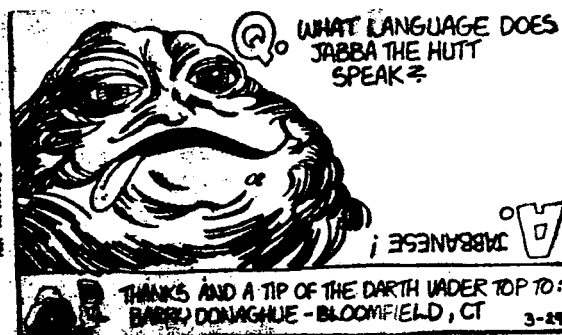
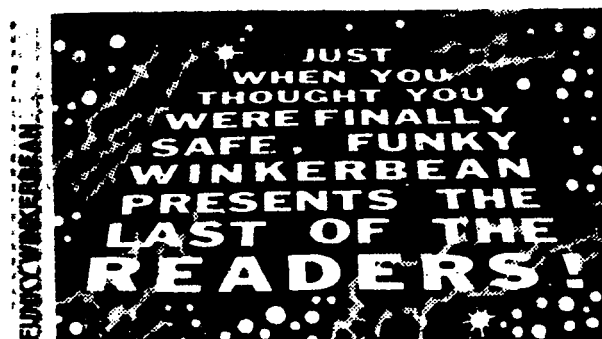
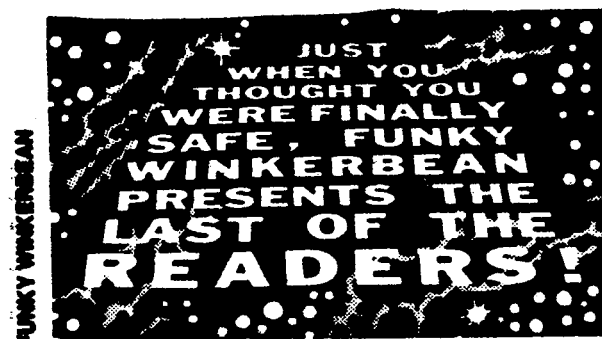
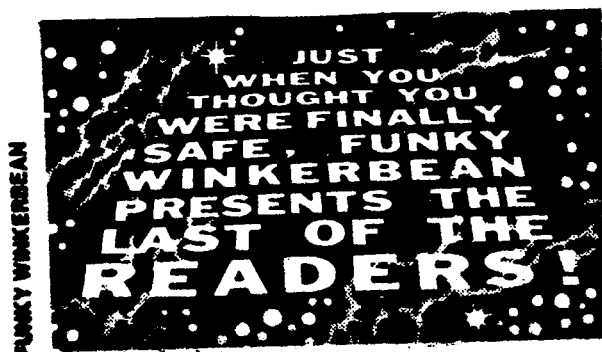
Their Bodies thank him

Every time a female fan sighs when Harrison Ford flexes in "Indiana Jones," he can thank Jake Steinfeld, bodybuilder to the stars. For \$100 per 30 minutes, Steinfeld goes to Ford's house and makes him grunt and sweat.

When guys like Harrison Ford train for a film, they tell me they don't want to do anything with muscle size,"

says Steinfeld, "but when they start to see some definition, they get excited. Before you know it, they're really building up. Harrison must play five or six scenes 'Indiana' with his shirt off just to show off his body."

Steinfeld says producer-director Steven Spielberg holds the record for sit-ups among his clients: 1,000.



From a Certain Point of View

Sally A. Syrjala
P. O. Box 149
Centerville, MA 02632

June 19, 1984

SOUTHERN ENCLAVE #4 has arrived with many interesting pages to digest. It certainly does seem to be as filled with heated topics as is the summer air.

I tend to be one who believes in IDIC. It seems strange to attack either ideas OR people. An idea is something to be cherished. If it is not the same as someone else's, then it is all the more reason to hold its right to existence dear. We all look at things from different points of view and what is true "from a certain point of view" may not be from another, but it still has a valid right to existence.

To condemn the use of the imagination as being "silly" is to say there must only be one color of flower on the earth. Harry Chapin had a song in which a grade schooler had his imagination stifled by a teacher who believed certain things must be true; therefore, other things had to be false. In this case, it was that "flowers are red." After a while, the child could not paint a rainbow array of blossoms, but the only color which had been drilled into him--red.

Let us hope that there will never be only one color of flower in the land, nor only one way of looking at a film or a story.

True, a film maker brings us a product, BUT we also are there to infuse that product with our particular ways of seeing it. Our background information is used in assimilating that which is about us--be it films or everyday conversations.

You can say anything is "simple". Parables are simple. Yet, they are made to be taken on various levels. They contain what they contain for those who

have the ability to see through their superficial meanings.

An argument can be made for or against something without it becoming an attack or it becoming vicious. It seems that quite a few letters coming out now could be included in "The Sith Journal." May the people stop and smell the flowers and enjoy their various colors, instead of trying to make them all red, or blue, or yellow.

Whether someone advocates that Han is the Other or that Luke has definitely fulfilled his true role, it is up to the individual as to how they see the film. Once the film is in public domain, it enters into the memory banks of the film-going public and becomes their property, as well as that of the person who made the film, for their imaginations are filling in the background sketches and completing scenes which were only hinted at in the screen reality.

We should encourage people's imaginations to let loose the rein and go see where it leads. It may be down a blind alleyway, but it may prove that some interesting roads are passed along the way. The interest is not so much in the destination but in the journey. Let us revel in our differences and refrain from accusing people of being members of the Church of Ford OR the Cathedral of Luke because of how they happen to view various characters or their motivations.

Remember, we do live in a democracy and we all have a right and a freedom of expression of our views. Our boundary should be where that expression becomes harmful of others. It would be a nice credo if LoCs could adapt the expression "Harm None."

As to merging universes, how about Mad Max and Rick Deckard? There is a Mel Gibson zine [ENCORE] which manages to merge these two very well. I do not remember the plot entirely, but Deckard is sent to the future

via the invention of a mad scientist. I found the interaction of the two characters quite an interesting theme to contemplate.

All of the articles in this issue are also very interesting. To have C3PO taking on personality is an intriguing item. Perhaps he is becoming as Clifford Simak's robots in PROJECT POPE. If the humans are no longer there to carry on the religious tradition, and if Luke is the "last of the Jedi," then maybe some vestige of the faith and its ideas and lessons have also been instilled in such as 3PO. It is a most interesting topic for contemplation. Could it be that his "true" role is seeing to it that the Jedi tradition is never totally forgotten, even if the eyes of man have lost sight of it?

The most difficult days of the Rebellion will come after the military victories. Then the nitty-gritty business of trying to come to terms with all the factions which have made up the forces will come to be. Then the common uniting factor will be gone--the Empire's tyrannical rule. Then the divisions will start to come and crack the foundation walls. I would think there would be more interesting stories which could be written after the Rebellion's "victory" than about its various military struggles. For the real struggles are yet to come.

The idea of Obi-Wan not being himself is also one which holds much merit. I have always been troubled about him advocating that Luke should kill his own father. First, killing is wrong; second, patricide is worse still. A holographic image or a bending of the mind by one very skilled in the ways of the Force would be a way of explaining the words which belied the message which Obi-Wan spoke of as being the Way of the Force.

Thank you for providing a forum for ideas and issues and for giving us the space to con-

tact each other and provoke each other to new ways of thought.

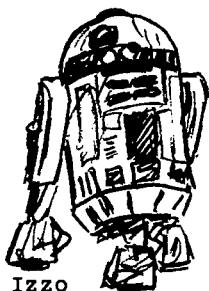


Martie Benedict
Box 89
Eckert, CO 81418-0089

Cheree, I was delighted that you quoted from "Traeger Jona." The tragic hero, who by his death achieves a greater nobility of spirit, has always fascinated me. Perhaps Darth did see, at the last moment, "the purpose of (his own) existence and the meaning of it all." I hope so.

As to Ann Wortham's reply from "M. J. Barrowman-Harper," dare I suggest it was...ghost written?

And lastly, I agree with Susan Bridges' position on editors who cop out. I up-fronted my own zine and, while it is painful, it is not fatal.



Barbara Izzo
518 Golf Links Drive
Bridgewater, NJ 08807

June 18, 1984

When I watched ROTJ, I was puzzled at Han Solo's clumsiness and seeming incompetence at things at which he should have been an expert, such as hot-wiring the door. After all, this is the man who "specially modified" the Falcon and kept her flying with little more than glue. Other friends also admitted to puzzlement over this and we examined the film carefully to see if we could find reasons why.

Dismissing out of hand such off-the-wall suggestions made by various fans in the letter-

zines as "Lucas had a nervous breakdown," "Lucas was jealous of Han Solo and/or Harrison Ford", "Lucas (the man who gave us AMERICAN GRAFFITI, SW, TESB, ROTJ, ROTLA and IJATTOD) forgot how to make a film" and so forth, we were able to come up with four possibilities. I'm not saying they are the only ones, merely that they are the only ones we could think of.

The first is that Han is simply clumsy, incompetent and a bit dim. Now, if ROTJ had been the only film we had seen, I could have accepted that easily enough: this is the part this Solo fellow is supposed to play. But ROTJ is not the only film and that changes things. Han was not clumsy (in fact, Han was probably Ford's most graceful character) or incompetent (at all, much less mechanically) or stupid. Therefore, this explanation does not hold up. It cannot be explained away by simply saying he is and he was not before.

A person who is none of these things does not become them for no reason. Which leads to the other three possibilities. The simplest is that, since we are not given a time reference in ROTJ, very little time has passed since Han was released from carbon freeze and he is still suffering from the effects of the hibernation sickness. He is just not back to normal. This, of course, turns on the issue of lapsed time which we cannot definitely pinpoint (unfortunately).

The second of these three possibilities has to do with alchemy. I found the article [by Melody Corbett] in SE#2 fascinating and decided to read some of her source material. The books indicate that once someone has successfully passed through the alchemic process and has been thusly changed, the effect is as if he (or she, of course, but since we are dealing with Han, let's stick to the male pronoun) had been newly born. And like a newborn, the individual is clumsy and must relearn things he once knew. This possibility is bolstered by both the script book (which several people have indicated they would accept as source material) and the novelization in which Han is referred to specifically by the term "newborn". Since Lucas used the alchemic process, he is clearly conversant with the

consequences and his use of the term "newborn" thereby becomes significant.

The last possibility is the most intriguing (for us, anyway) and the most complex. Simply stated, Han is blind. He never does regain his sight and he is attempting to substitute Force-sight for it. However, as he is unfamiliar with using this talent, he is still making mistakes. Let us begin with a question: except to show us that Han has the Force (the most obvious example being the shooting of the Sarlacc), what purpose is served by making him blind? It certainly is not played for sympathy nor is it used to make him helpless, since he manages to rescue Lando and save Luke's life by (accidentally or not accidentally) knocking Boba Fett off the skiff just as Fett had dead aim on Luke's back.

Melody Corbett, in the last issue of SCOUNDREL, also briefly addressed the issue of blindness and touched on some points that we had noticed, and agree with, also. Pauline Kael, well-known critic for the NEW YORKER magazine, as one of her criticisms of ROTJ (and they were numerous!) complained that this was the only time she could remember where the "romantic lead" recovered his eyesight off-screen, referring to the obvious fact that no mention was made on-screen to Han's getting his eyesight back (nor any fuss made over it). In that she is absolutely correct: it is never stated or shown in the film that Han recovered his eyesight.

Let's back up for a minute to ANH. Remember the scene on the Falcon where Obi-Wan is instructing Luke and he gives Luke the helmet with the blast shield? "Don't trust your eyes," he states. "They can deceive you." And it is only wearing the shield that Luke is able to defend against the remote. "I could almost see the remote." Everyone associated with Lucas vows he never throws an idea away; the line would not be in the film if he did not intend to do something with it (after all, look what he did with the seemingly throw-away line, "Do you think a Princess and a guy like me...?"). Leaving Han aside for a minute, what was the reason for making a statement like that? Who else has used the concept expressed that

we can see? Not Luke, Ben, Yoda, Vader. It seems to be a key teaching point, yet (Han aside) we never see it demonstrated. Interestingly, Bill Hayes, who wrote speculative articles on the SW saga for FANTASTIC FILMS, speculated that Luke would come to suspect a blind man he would meet (the Emperor disguised who claimed to be spared during the purge because he was blind) because Luke remembered Obi-Wan's teaching that a Jedi does not need to see with his eyes!

So, the concept for Han being blind but being able to function and developing a Force-sight was given to us as early as ANH.

Once we have established that it was a concept Lucas has already presented us, what in the film suggests it? For one, of course, the basic issue that started everything: Han's clumsiness and inability to do things he should be able to do. In the first section of the film, we are told he is vision-handicapped (notice by the way, that "blind" does not necessarily mean you see total darkness. When a person has cataracts removed, the operation requires also removing the lens. The individual is left being able to see only a white blur--aha!--but cannot focus until special lenses are provided. This has the effect of blinding them; they can see light but nothing else. Heat, as in the carbon-freeze, might well have the effect of burning off the lens).

From the rebel briefing scene on, notice that this is the first film in which Han does not fly anything. Even if you eliminate the Falcon because Han decided to choose the more dangerous mission (and we know it is because of the reaction of the other rebels compared to their nonreaction to the Death Star attack. And we are told Han had his choice: "Who said they didn't?"), why isn't he flying the shuttle? This is the first time he has been a passenger.

Note that while you can develop Force-sight, the odds are that, when you lose actual eyesight, you would probably lose the ability to see normal colors (lights on a console) and two-dimensional things (i.e., readouts). This is again bolstered by the film: this is the first film in which we do

not actually see Han read something. In ANH, he reads the cell information; in TESB, he reads the computer maps to find Bespin. In fact, not only does Han not read in ROTJ, but there is also a quick scene that seems deliberately constructed to point this out. When the rebels first get into the bunker, there is a screen with continuous colored readouts. The eye is generally attracted to movement and color and Leia is clearly reading the screen. Note, though, that Han never looks at the screen, despite the critical information it is displaying. Instead, he watches Leia, who is announcing what the screen is showing.

A last reference regarding Han's not flying: most SW fans, I'm sure, also watched STAR TREK, even if they weren't actively involved in Trek fandom. There was an episode involving an alien ambassador whose form was considered too horrible for humans to gaze upon. Diana Muldaur played his companion--she was blind, but no one realized it because of the aid of a sensor web. She was able to seem totally sighted, which, in fact, she was, though not with her eyes. However, Dr. McCoy points out to Kirk at one point: "She can do anything but fly a spaceship." Aha!

Then there are the messed-up wires at the bunker door. Are we to believe that a mechanical genius cannot match up color-coded wires? I could do that, and all I know about electricity is how to hit the "on" switch! The key here is that the wires are color coded, something that Force-sight would not be able to distinguish. Perhaps he was attempting to "feel" the current and match that (and perhaps he would have been able to do it with a little more practice!).

Some other examples: in the briefing room, Han is the only one who appears to be watching the floor rather than the computer graphics of the Death Star. And toward the end, when the Death Star blows, notice that everyone else, including Leia is watching (they can't hear it, just see it). Han is not. Even though he is working on Leia's arm, since her wound is clearly superficial, one would think that he would be watching along with everyone else. Notice, however, that he does not look up until everyone cheers--

that is, a sound cue--and then he looks around at them first, before he looks up.

Also, note how careful he is during the fight at the bunker. Whenever troopers and Ewoks are mixing it up closely, he holds his fire. Normal eyesight should distinguish between white and brown fairly easily, but if you are only reading "friendly" and "hostile" auras (for want of a better term), you will probably have a harder time distinguishing them when they are large numbers intermingling rapidly--especially if you are a neophyte at it. Note, too; in the novel, Han's saying that he was seeing a lot of things differently now and that Han was feeling both blinder than before but visionary as well.

And a quickie: Han not only steps on the twig, but also responds to the sound cue, looks down and takes his eyes off the trooper before him, which is why he gets hit.

There are also other instances, I'm sure that strengthen this theory. All in all, we find it fascinating, though a bit saddening. Even though a whole new perspective could be gained this way (Obi-Wan's wider world, perhaps even colors, but the colors of emotion, friendship, etc.), he lost something that had been so important to him: his ability to fly.

We are aware that, for any number of reasons, including the sadness of it, people will resist this idea. However, all that we ask is that you let it (and the other ideas) roll around a bit and give them a chance. It really grows on you!

If anyone has other suggestions and explanations, we would really love to hear them!



Patricia D'Orazio
154 Marian Avenue
Southampton, PA 18966

I have been enjoying SE and was glad to see some new or at least different names in the last issue. I am getting very

tired of this "fall of Luke Skywalker" business. For my part, I have no objections to anyone wanting to have their own alternative universe where Luke falls to the dark side (in fact one of the letters presented a very provocative concept of Luke as a Dark Side user independent of the Emperor and Vader). However, as you stated in your editorial comment, enough is enough. I am getting tired of long, convoluted and really ridiculous attempts to drag George Lucas into this "fallen Luke" concept. And the attempts of others to refute each twisted theorem is growing equally tiresome. I agree; let's find something else to discuss.

I thought the subject of the Falcon was an interesting one. Threepio's line about her "peculiar dialect" is a throw-away line in the film. Why did Threepio (who speaks 6 million forms of communication fluently) think the dialect was peculiar?

While I like to think it was Han's piloting that got them through the asteroid field, just how intelligent is the ship's computer? Although Lucas uses the term "droid", seemingly the contraction of "android", Artoo and Threepio seem to be entirely mechanical; yet they obviously possess emotions--they express concern, worry, pain--Threepio in particular has an entire range of emotions (right down to his ambiguous feelings toward Han). If Threepio is a sentient being, why not the Falcon? Size doesn't necessarily mean more complexity in electronics so it is hard to judge from what we've seen in the films if the Falcon's computer is in the same league as whatever is providing 3PO and R2's intelligence.

Another interesting fact is that we see Han speaking directly to the ship on at least two occasions I can recall. Yet he says in TESB that he needs 3PO to talk to the Falcon. Now, that seems peculiar--a ship's computer you can't communicate with??

One last thing: I enjoyed the review of OUTLANDS CHRONICLES #1--probably because I agreed with it. (Chris knows how I feel about Leia and Skye.) I think more reviews would be nice.

(Re SE#3: I did want to say your dog Thor has a wonderful smile.)

Shelley Swan
321-1/2 E. Sullivan
Ripon, WI 54971

June 19, 1984

I love to believe there's a beautiful guardian angel watching over me. I call him "Sky-Walker". He's an E.T. (extra-terrestrial), an intergalactic hero, a star warrior, a UFO. He has golden hair, blue eyes, a kind, tender voice, and carries a flaming sword (his lightsaber). He comes from "Cloud City", in a galaxy far, far away, to protect me against the forces of darkness in the Universe.



Bev Clark
744 Belmont Place East #203
Seattle, WA 98102

June 24, 1984

If I had responded to all the little X's I made in the margins, this LoC would probably be almost as long as the zine, so I have limited myself. I've tried to group comments when possible, too, though I'm sure I'll forget how!

First, I have some information about the purported story outline for the first SW trilogy (THE FALL OF THE REPUBLIC). This information comes from Linda Deneroff primarily and Maggie Nowakowska secondarily. Linda spoke to both John Flynn and Maureen Garrett; Maggie spoke to Maureen about a week after Linda did.

The outline is not genuine. It was written by John Flynn, a long-time Baltimore area fan, and, according to John, submitted to Lucasfilm. Lucasfilm replied, in essence, that the story was very nice but they couldn't use it. However, John

was welcome to publish it as fan fiction as long as he didn't make a profit or try to deceive people about the true nature of the story. So he did publish it as a fan. A dealer obtained the outline and, seeing the profit potential, put an official-looking cover on it, hyped it as a leaked draft, and started selling it for a high price (\$15 in this area; John's original price had been in the vicinity of \$4). Originally Maureen Garrett was skeptical of John's claim that he was not responsible for the deception--Linda says that John was pretty distressed himself, for obvious reasons. By Norwescon, a week after she had talked to Linda (Norwescon was March 23-25), Maureen told Maggie that she agreed that John (and fans) had been the victim of an unscrupulous dealer. The official-looking cover is also not authentic. Maureen told me that Lucasfilm would never put such an obvious cover on a script or story outline, especially a sensitive one.

Now, on to the zine!

First, there were a couple of comments that call for scientific replies, of a sort. While the colors of ships may fit into a black-white color symbolism scheme, there is a scientific reason that a ship designed to operation at least partially in a solar system would be white: to reflect heat from the sun. The capsules that came back to earth in the colors of their component metals generally had the white paint fried or melted off in the heat of re-entry. I don't know if George Lucas had this in mind specifically, if he had unconsciously absorbed the idea that spaceships are white from watching real launches (he is an enthusiast of the space program), or whether it was part of the color symbolism, of course.

The second comment is on Tatooine's suns. Depending on the orbit of Tatooine and the relative orbits of the two stars about their common center of gravity (binary stars always revolve around a common center of gravity; they may appear to revolve around each other if one star is much bigger than the other, so the center of gravity is located inside the bigger star), there is no reason why the two stars would always be in the same relationship to each

other in the sky. In fact, it would be more remarkable if they were. One may have a longer or shorter apparent period than the other, when viewed from Tatooine. (I also take issue with the section from the novelization of ANH: G1 and G2 stars are not massive--our sun is either G0 or G2, depending on whose figures you believe, and it is actually fairly small and light as stars go.) Actually, one could go into this subject at considerably more detail. The point, however, that having the two stars in a different relationship to each other is not necessarily an error or a failure of continuity. It could have been a matter of no one checking to see, but the result is not only plausible but likely, anyway.

And since the comment is right in front of me: the "monomyth" in the sense that it is being used in fanzines these days is a concept taken from Joseph Campbell's *HERO WITH A THOUSAND FACES*. The original word was coined by James Joyce in *FINNEGAN'S WAKE*, and Lord only knows what he used it to mean--undoubtedly a variety of things. In Campbell's book, the "monomyth" is an artifact, a composite tale that incorporates certain common elements in fairy tales and myths. The elements are basically the call, or separation; initiation, or the trials and victories; and return and recall, or integration. The monomyth itself never existed; it's something like the laws of physics, a construct devised by human beings to explain related certain observed similarities in the objects under investigation (in this case, fairy tales and myths). It also applies only to the "traditional" myth or fairy tale; once you have a known, deliberate creator, you're dealing with something else. He or she may deliberately copy the form of the monomyth; may unconsciously reproduce that form either from being familiar with fairy tales or myths themselves though unaware of the concept of the monomyth; or alter it in some way. Chances are that the modern creator will stumble on the pattern, at least if Campbell and Bettelheim and others are right that what a fairy tale or myth is doing is working out, externally, internal or psychological concerns. But even Campbell says that it isn't

something that can be done consciously, because the monomyth isn't about consciousness. Another important point is that not all fairy tales or myths embody all detailed elements of the monomyth.

The detailed monomyth appears on pages 245-256 of the paperback edition of the book (Bollingen Editions, Princeton University Press). I want to quote a couple of important sections from this capsule, too, as I think they've been misrepresented in some letter-zines:

"When he arrives at the nadir of the psychological round, he undergoes a supreme ideal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator, his own divinization (apotheosis), or (a number of negative alternatives)...intrinsically, it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom)...At the return threshold, the transcendent powers must remain behind; the hero re-emerges from the kingdom of dread..." (Emphasis mine)

In particular, the "sacred marriage" that has been considered an essential ingredient of the hero's quest according to the monomyth is actually only one of several alternatives that equally indicate success.

It may also be worthwhile to point out that the word Campbell has used to describe the SW movies is "proto-myth": something that could become a myth given the right circumstances, which are not likely to arise. They would involve forgetting the origins of the story so that it became a true "folk" tale.

I think the monomyth has been overemphasized in discussions about the movies. It wasn't Lucas' only source by any means, and I seriously doubt that he ever sat down and decided to write a story that matched the monomyth. He has admitted Campbell's influence (to Campbell). He has also admitted the influence of Bruno Bettelheim; according to Dale Pollock, Lucas said that Bettelheim was even a consultant for one scene in *TESB*: the scene in which Vader cuts off Luke's hand. The scene was deliberate-

ly intended as symbolic castration, but Lucas got worried that it would be too intense for young children; he asked for Bettelheim's opinion, which was that, yes, children would probably recognize the symbolism (presumably unconsciously) but that it wasn't too intense.

Taken psychologically, that scene and the parallel one in *ROTJ* are very interesting. In the first one, the father unhands--symbolically, unmans--the son. In other words, the father is still superior, still in control; the son has challenged the father, as he must to attain maturity, but he isn't yet his father's equal. In the second scene, the son unhands (unmans) the father. The son has attained superiority; in other words, he's grown up. He could have used that superiority to destroy his father, but he doesn't. Instead, he claims equality, even identity, with the father, while remaining an individual. (And while it's dangerous to read personal motives into any work of fiction, the many descriptions of Lucas' conflicts with his father in *SKYWALKING* make it at least strongly possible that one of those famous layers in the SW movies is about the child's struggle with his father. Every child must go through the struggle to become an adult; there's a stage at which the father is an ogre (generally adolescence), and if the child reaches maturity, a later stage at which he realizes that the ogre and his father are the same person, a person who may be wrong, may oppose the child or try to make the child into what the father wants the child to be, but who is also the idealized father the innocent child loved. That is, on one layer I think SW is about atonement with the father on a very personal, psychological level, as opposed to a mythological level. Mythologically, the hero may be the composite hero composed of Luke, Han and Leia; that's a neat idea. Psychologically, the hero is Luke, particularly in *ROTJ*, at least insofar as reconciling with the father is concerned. That theme is the one that struck me most forcibly and poignantly in *ROTJ*; like Ann Worthington, I cried during those scenes, the first time I cried in a SW movie. Perhaps the theme seemed more poignant to me because I had to reconcile

myself, like Luke, to the fact that my father is not ideal, and is, in fact, someone I probably wouldn't even like very much were he not my father.

A couple of brief comments to end: giving something a nickname doesn't necessarily imply personhood, though it may imply affection. I name my car and typewriter, but I sure don't think they're people. And I can remember lots of cruel nicknames during childhood (and I am ashamed now to admit that I applied some of them myself) that certainly didn't indicate affection. A nickname can indicate extreme exasperation and even hatred. (I'll revise that statement on personhood a bit: maybe a nickname does indicate some recognition of individuality and personality that is still not the same as being a living being.)

And finally, to Tim Blaes' cross-universe idea #9--of course! I've thought from the beginning that Obi-Wan managed to get himself reincarnated as Gandalf on Middle-Earth. Gandalf was also a pretty shrewd and tricky customer, who managed to maintain a dual, not to say multiple, image. Then there's Merlin, who I suspect is another incarnation of Obi-Wan. Imagine what happens when the Falcon emerges near Middle-Earth and Han Solo recognizes the crazy old wizard who supplies the hobbits' fireworks every year...

July 5, 1984

Some late breaking news. Last weekend (June 29-July 3), I attended Westercon in Portland, Oregon, and picked up some information from Maureen Garrett of the SW and Lucasfilm fan club that I thought worth passing on.

First, and probably most important to us, George Lucas says there will be at least one more SW movie. This little bombshell was dropped originally by Sidney Ganis, LFL vice president of publicity, marketing, etc., at a STARLOG festival in Los Angeles this spring. GL hasn't given any further information, however, such as subject matter, chronological place in the saga, or just when he's going to do the movie. Until such information is released, the assumption is that it will cover the period before the current trilogy, as GL has said all along.

THE EWOK MOVIE, Lucas' TV movie for ABC, will be shown in

the vicinity of Christmas. It is aimed at children and will have a story appropriate to the season, but it will not (intentionally) be "cute." GL is executive producer and wrote the story; Tom Smith (formerly general manager of ILM) is line producing; and John Korty (TWICE UPON A TIME, WHO ARE THE DEBOLTS AND WHY DO THEY HAVE 19 CHILDREN?) is directing. Maureen couldn't remember who wrote the teleplay. As of Westercon, TEM was in production in Northern California.

TESB will be available on videocassette sometime this fall; there is no definite release date yet. Its price will be at the high end--\$69.95 to \$79.95 probably. ROTJ may be available on cassette in a couple of years.

Finally, there was the Ewok T-shirt. According to Maureen, Lucasfilm has been somewhat mystified that the Ewoks are so widely regarded as only "cute" and their obvious more bloodthirsty side ignored. So someone at ILM designed a T-shirt that makes it clear--with a vengeance--that the Ewoks are more than cuddly teddy bears. One Ewok is about to depress a dynamite plunger, another in a hang glider carries a cruise missile, and a third points a machine gun directly at the viewer. Caption: DAMN RIGHT WE'RE CUTE! It's wonderful! Maureen was wearing one at the con. (They're only for the LFL "family." Alas. As a short person who sees red at the inappropriate use of the word "cute" (say applied to me), I WANT ONE!!)

After Worldcon, there may be even more interesting information!



Carole Regine
458 E. Elkhart St.
Philadelphia, PA 19134

June 29, 1984

Michelle Malkin's statement that several people have broken up their friendships over disagreements about SW characters really floored me. Michelle is right; that is sick. And sad. I enjoy a raging debate so long as all parties involved recognize it for what it is: a debate about fictional personalities. Neither "Han" nor "Luke" will be hurt or flattered by what we say about them--too bad a few real folks have been hurt by taking this Han vs. Luke business much too seriously.

Danaline Bryant: Your view of the Jedi Order mirrors my own. If the Jedi had been basically a military organization, I think we'd have seen strong evidence of this in Luke's relationships with Ben and Yoda, but instead we see evidence to the contrary: in TESB the old Jedi Masters all but begged Luke to remain on Dagobah. So far as I know, it's not customary for generals to ask recruits to remain in boot camp til their training is complete. Luke's teachers never treated him like a military subordinate. I agree completely with your assumption that Ben Kenobi earned his military title outside the Jedi Order, just as Luke earned the rank of commander in the Rebel Alliance.

Bev Lorestein: Very interesting thought, that the Jedi Order could not have fallen unless there'd been something wrong within it. I've read a few speculations on How It Might Have Happened and I'm always anxious to hear more.

Kathryn Agel: Luke may not repeat Ben's mistakes but perhaps he'll invent a few boners of his own. For the sake of an interesting Third Trilogy, I hope Luke doesn't spend the rest of his life travelling an unbroken path to Perfection!

Jeanine Hennig: Couldn't agree with you more, that every human personality is some mixture of Darkness and Light. The fact that Luke could channel and use his Dark Side, rather than be enslaved by it, is what made him a believably heroic character. Unfortunately, not everyone shares this view. At the first sign of normal fear,

anger, etc., Luke "loses" hero-status in the eyes of some. Perhaps we should open a "Church of Hamill". This guy's been crucified enough times...

Karen Finch: I agree that Luke couldn't very well have told Jabba, "I'm Luke Skywalker, almost, but not quite, a Jedi Knight." Technically, Luke may have been stretching a point but the important point is that he had the guts, brains, skill and love for his friends to back up his statement--successfully.

Pat Nussman: Yes, there was, as you said, "a certain grandeur to the Vader persona" during the last half of ROTJ. Prior to ROTJ, I wasn't half so interested in this character as I am now. As for the exact nature of Anakin's accident (was it an accident?), you're right: George may surprise us. In the novelization, we're told that Anakin had fallen into "a molten pit" but I don't recall this "fact" being stated on screen.

Marlene Karkoska: You've asked what Yoda and Kenobi expected Luke to do when each told him that he must face Darth Vader again. I'm not sure about Yoda but I think it's safe to assume that Kenobi expected Luke to kill the Dark Lord. ("I can't kill my own father," Luke protests, suspecting that this is what Kenobi wants him to do. "Then the Emperor has already won. You were our last hope," Kenobi replies, confirming Luke's suspicion.) Some fans feel that Kenobi wouldn't ask Luke to seek out, challenge and kill a man--certainly not his (Luke's) own father, but I disagree. In ANH, Kenobi was willing to kill in self-defense and in defense of another. Presumably, he took lives during the Clone Wars. (Hard to fight in a war without taking lives.) I don't believe it was "out of character" for Kenobi to ask Luke to kill a man who'd been and would go on being, an enemy of freedom and justice in their galaxy.

That Kenobi was asking Luke to kill his own father seems incredibly heartless and that's exactly what it was: heartless. But when have wars NOT placed cruel burdens on those who fight them? Luke was the only one capable of defeating Vader--yes, Vader and Palpatine would've died when the Death Star was destroyed but unless ol' Ben's

been promoted to deity, he had no way of knowing whether or not the "strike force" would succeed. No doubt he considered Luke a safer bet--I don't believe it was morally wrong for Kenobi to have asked Luke to kill Vader, nor do I feel it would've been morally wrong for Luke to have done so. Fortunately, for Luke, he did not have to kill his own father.

Had Luke killed Vader, I don't believe that act would've bought him a one-way ticket to the Dark Side. Is it evil to kill someone who threatens to harm those you love? I don't believe so. "Turning" to the Dark Side is an activity that requires a daily decision to live in Darkness. Killing a man who threatens your loved ones may require a moment of black rage but it doesn't require your soul. But, apparently, Luke Skywalker would not agree... Fearing he'd become like Vader, he stopped and tossed his lightsaber aside. Does this mean that Luke decided, suddenly, that it was wrong to protect Leia and that her welfare wasn't worth his soul? Possibly. But every time I've watched that scene, I've wondered: In those last few moments, did Luke find himself slamming into Vader with the pain and fury of a young farmboy who'd once idolized "Anakin Skywalker"? If so, I'm kind of glad Luke stopped before it was too late. Killing Vader in that frame of mind and not in self-defense or defense of others may not have damned Luke forever, but the knowledge that he'd killed his father, for that sort of reason, might have led Luke down the dark path. But Luke didn't kill Vader, didn't fall to Darkness and he did return to Endor as a Jedi Knight.

By the way, you might want to encourage new (and possibly isolated) SW fans to seek penpals through SE. My request in issue #2 brought me a number of new friends with whom I've been exchanging 20-30 page letters! Just thought you'd like to know that "anyone want a penpal?" request worked out! ((Ed's note: So how about it, gang? Anybody want a penpal?))

Michelle Malkin
6649 Castor Avenue
Philadelphia, PA 19149

June 23, 1984

I enjoyed Sandra Necchi's article "Some Revolutionary Thoughts" which brought up such good points as that not all the disparate groups that make up the Alliance will always be in total agreement about everything. Of course, that is real world thinking, and GL's SW universe is anything but real world. That's one of the things about SW that both fascinates me and drives me to distraction.

The letter from M. J. Barrowman-Harper on Jani Hick's behalf was a truly fascinating example of both condescension and intimidation. All references to Jani were written in the present tense, so I don't believe that she is dead. It's a shame that her coven sister had to write for her and that Jani can no longer speak for herself. Whatever the case, sending threatening letters isn't going to cancel out the fact that she owes money and that it should be paid back anymore than the saccharine sweet letter from Ronni Sacksteder is going to take the onus of what she is doing off her. Both have taken money from people who sent it to them in good faith. Since no zines have been forthcoming or are going to be forthcoming from either of them and many letters have been written to them asking and finally demanding the return of the money sent, then some method of getting that money back must be taken. If threatening legal action is necessary, then I say go to it!

Cheree, your editorial comment is very timely. I agree with you that emotions have been running very high over disagreements in interpretation of ROTJ. As of now, I am only going to reply to points that haven't been brought up before (lots of stuff has been repeated until it's been run into the ground with no change of opinion on either "side"). If anything I say is misinterpreted (deliberately or not), I'll gladly clarify, but overdone sarcasm will be totally ignored. Hopefully, others will feel the same way and we will all stop this wretched sniping and get back to discussing SW without any



blood-letting. (I also was interested in your question about the Millennium Falcon's dialect. C3PO's comment could possibly mean that the ship is semi-sentient or it could just mean that it was programmed by someone who didn't follow the exact programming method or methods used on 3PO. A robot could interpret such different programming as another type of dialect.)

Carol Regine: You brought up a lot of good points about Han's past life style. I don't agree with you completely, but your ideas are good possibilities. As to Han and everybody having to settle down to what would amount to sedentary lives, from your description, I can't see it. There's going to be a lot of action once the war is won. In fact, even though the biggest battle of the war was a success for the Alliance, you can't really say that the war is completely over--not with all those Imperial governors, outposts, gang bosses, etc. all ready to step in and take over or keep control of what they already have. I can see the new Alliance government having its hands full for years to come with getting things in order militarily and government-wise. That should keep such people as Han, Luke and Leia busy for a lo-o-ong time.

Barbara Brayton & P. J. La Vasseur: This is the first of this issue's clarifications or My Explanation of My Shoddy Wording. I shouldn't have said that Luke hated his father in my last letter. One of the most important things Luke accomplished once and for all in ROTJ was learning to control or reject feelings of hate for anyone--including his father. What I should have said was that he realized how much he abhorred what his father stood for (up til then). In fact, nowhere in ROTJ did Luke say that he hated his father--only that he could sense the good in him and the conflict. Besides, if, as I said in another letter, he could sense the conflict in Vader and feel compassion for him because of this, how could he hate him?

Your reply to Marcia Brin's comments on achieving oneness with the Force was also very interesting. After discussing the subject with other SW fen and then thinking about it myself, I've reached some conclu-

sions on this subject that I'd like to throw open for discussion. Is the Light Side of the Force control/logic and is the Dark Side of the Force emotions? If this is so, then we can't say that the Dark Side is evil. Emotions are a part of life that we must accept and experience but which must exist in each of us under a degree of constraint. If this is so (and please don't accuse me of saying that this is the one and only Answer; I am just offering a possibility), then might not complete oneness with the Force simply be achieving a proper balance between both sides of the Force? And wouldn't accepting your Dark Side (see, Pat Nussman, I do agree with you) be the first big step toward achieving this oneness? (Are you listening, Mr. Spock?) It appeared to me that Luke took this big step in ROTJ when he refused to kill his father in anger, thereby ruling his emotions rather than letting them rule him. At the same time, he accepted his Dark Side rather than rejected it. (Lucas didn't show Luke crying when his aunt and uncle or Ben Kenobi were killed in ANH or when he was back on the Falcon among friends at the end of TESB, but we saw him crying when his father was dying. Luke may have been a bit hot-headed up until then, but I think that he kept his deeper emotions inside. By the end of ROTJ, he had learned to let them out.)

Jedi Discussion Question: Are the Jedi just a military order or might they not have different branches such as soldier, teacher and researcher? Any other ideas?

I'm not sure if anyone wants to discuss the latest crop of movies, since they all have nothing to do with SW, but I'll give my unasked for opinions in case anyone is interested and would be glad to hear anyone else's.

"ST3: The Search for Spock" has got to be one of the best sf movies in a long time. I was in an absolute state of euphoria when I left the theater after my first viewing and two more viewings haven't changed my mind. This is the ultimate ST movie for me. The first one bored me with its mishandling of a good idea and the second one was a good TV episode, but this one was a movie. The grimness of the subject matter was

kept in balance by well-placed and natural bits of humor, the characters were all definitely in character, the timing was excellent, the special effects great (let's hear it for ILM!) and the story was interesting.

There were only two good things in "Indiana Jones and the Temple of Doom", as far as I'm concerned--Harrison Ford (great acting and gods, did he look good!) and the youngster who portrayed Short Round (the real hero of the movie). As to the movie itself, after the first few minutes (the arrival at the castle, actually) it was nothing but violence (fantasy or not, it was too much), gore, lack of any plot to mention and no character development at all. Strangely enough, I liked Indy's character in this movie better than I did in ROTLA. I wonder why he was a nicer, more caring person in this movie than in Raiders. I've already heard a rumor that the third Indy movie takes place between these two, so maybe we'll find out. I'd also like to know where Short Round vanished to.

"Gremlins" was just plain silly, though I loved the bit at the inventor's convention with the vanishing "time machine". I also enjoyed seeing Robby the Robot complete with lines taken directly from the soundtrack of "Forbidden Planet."

"Romancing the Stone" is an absolutely delightful movie and a terrific satire on the adventure movie genre. Michael Douglas may dress like Indy but he's more like Han as far as personality is concerned. And I found myself identifying with the female lead immediately in the way she mopes over not being able to live the adventures she writes and her apartment which looks like that of just about every fan I know (posters all over the walls, a pet cat and next to nothing in the refrigerator). The story manages to strike a balance between the adventures of the thirties and the topicality of today and the humor was a lot of fun. The female lead starts out weak (deliberately) and steadily gains strength throughout the course of the movie. It's just a terrific movie! And it is not a rip-off of the Indy movies by any means. It pokes deliberate affectionate fun at ROTLA in a couple of places and then goes off on its own merry way.

Hmmm, I am going to get nasty and ask one last question dealing with the evil Luke controversy. My reason for asking this question is that it has been asked several times before by me and others, but it has never been answered. Why was it all right for Han to scream on the scanner-grid but not for Luke to scream when he was being roasted alive? If there is no answer to this question in the next issue, I'll know that it is because there is no good answer to it.

A fey thought just struck me in line with the idea of Luke's sperm being used to impregnate women all over the galaxy in order to create new Jedilets. The same could be done with Leia's ova. In other words, her ova could be combined with the sperm of different men and planted in various other women. Of course, this wouldn't create quite as many prospective Jedi as Luke's donations to the future good, but it would create some besides the ones she and Han would be creating on their own. Besides, why should Luke get all the credit?

Marcia Brin: I am not going to argue or nitpick with you this issue because it doesn't serve any purpose. All I will do is request that you stop saying in not so many words that your interpretation of the SW saga is the same as George Lucas'. George Lucas left the movies open to interpretation by all of us, and he is not going to tell any of us whether or not we are right. So please just agree to disagree and don't speak for George Lucas. Also, in the course of all our discussions in SE, you've done your very best to convince me of what a good, strong character Luke is. I want to thank you for that.

Karen Finch: I didn't say that people were dumping on the Alliance for not mourning Vader's death. My answer was in reply to Marcia Brin who had said this in the previous issue. I agree with you.

Tim Blaes
Route 6, Box 294
Hendersonville, NC 28739

Does anyone remember AGAINST THE SITH? Nancy and Tracy Duncan's zine was a text-book on pathological character assassination. Their last issue had a "Virtue Chart" that "proved" Leia was as despicable as they said she was. The way they had it, Leia was just barely above Vader (she -35, he -39), and Tarkin was better than both of them (-21). Obi-Wan came out the most virtuous, ranking 49 (a perfect score is 50). Y'know, I can't help but wonder what they thought of ROTJ? Then again...

Why bring this up? Well, lately, I've been having these attacks of deja vu while reading some letterzines. Yes, I've definitely been here before.

Rose Arnold: "Thousand year bird"?--heh. The image that conjures up in my mind probably isn't the one Lucas had in his.

Ann Wortham: Okay, I'm not sure I should dredge up this stupid incident, but I dropped that cryptic comment in SE#3 and I suppose I should explain it.

I think it was in late '81 that I sent a letter to Lucasfilm (not the OSWFC) with a suggestion about the future preview trailer of REVENGE OF THE JEDI. I had seen the preview trailer for THE CHAMP, the one that used the song "If You Remember Me" as its own little soundtrack. That song was never used in the movie, but several DJ's introduced it over the radio as being "from the movie, THE CHAMP". And I thought, why not use an original song over the preview trailer for JEDI? Having such a song out on the airwaves would have been great advertising of a sort (remember Neil Diamond's "Heartlight"? and it would have made the trailer much more memorable. George Lucas would, of course, pick whatever performer(s) he would feel appropriate, but I made the probable mistake of suggesting a few possibilities myself, and my understanding of their style might not have been quite as obvious to them. I won't repeat those suggestions, but rest assured, The Sex Pistols and Tortured Puppies were not among them. I will say that I would now add Billy Joel

to that list and maybe Stevie Nicks. But the point is that George would probably have his own favorites and that would suit me fine.

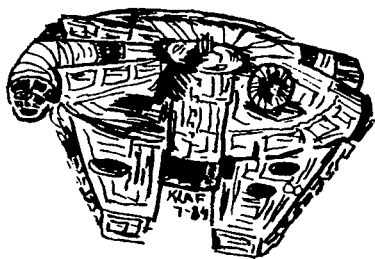
I expected Lucasfilm to reply, telling me that such an idea would be too complicated to work out, that George probably wouldn't go for it; heck, I didn't ever expect a reply at all. I sure as hell didn't expect what I got. It was from the OSWFC and it was supposedly by "the OSWFC Staff" (no one had the guts to sign their name on it). I can't remember exactly what they said but it went something like "that idea is totally out of place in the STAR WARS Saga" and that they were "surprised that [I] would suggest such a strange idea", and words to that effect. For all they knew I could have been a very young kid.

I wish I had the presence of mind to have kept that letter, so I could give you an exact quote, but it was so... blunt that I think I just let it fall to the floor, later to be swept out or carried off by ants. Because of that lack of foresight, you can't be totally sure I wasn't just overreacting, but I know a low blow when I feel it, and my regard for the OSWFC is not high.

I might as well stick my neck/posterior out and ask: is the idea of giving the preview trailer of a Lucasfilm movie it's own pop music soundtrack "totally out of place in a STAR WARS, Indiana Jones, or Whatever movie"?

I would love to get my hands on this supposed "Fall of the Republic" story outline. Also the "Clone War" story outline supposedly drifting about. I heard that some scripts and outlines were stolen from LFL offices but I'm still not sure how valid they are. Like to see 'em anyway. ((Editor's note: see Bev Clark's letter re the "Fall" outline. I'd be willing to bet that the "Clone" outline is fake, as well. With the high degree of secrecy LFL maintains, they would probably change a storyline to something different if scripts or stories were stolen and circulated.))

About Luke supposedly subjecting 3PO and R2 to slavery. When they heard the recording of Luke offering them as a bribe, 3PO was surprised but R2 was not. We can't know this for



sure, but I think Luke briefed R2 and told him to fill 3PO in on the details. R2 didn't, evidently, possibly because he thought it would agitate that gold-plated fussybudget even more so than he already was. Also, what they didn't know couldn't be used against the rest of the rescue party.

Marcia Brin: Luke threw his lightsaber down to make a point, a point that became academic when the Emperor croaked. A lightsaber is undoubtedly a precision instrument, not something one would easily be able to replace. I don't buy this bit about it being "tainted". It may have simply been a mistake that he didn't have the saber when he was carrying Vader, or it may have been a mistake that he later had it on Endor. Either way, it doesn't make a damn bit of difference to me.

You have the annoying habit of stating opinion and assumption as fact. There is absolutely no evidence that C3PO is mad at Luke, that he wasn't speaking to him, or that he left Luke out of the story at the Ewok village. I don't see any of that.

It is a real shame that most of you are not into the X-Men comicbook. I think I could draw some parallels between Darth Vader and Dark Phoenix. I think Obi-Wan must have fumbled with his student the way Professor Xavier did. If anybody out there understands my reference or wants to talk X-Men, please write me.

I'd like to submit two addendums to my last list: (11) Star Trek finds Ringworld. They could have spent an entire TV season exploring just a part of that "planet". (12) Star Trek Meets Elfquest. Spock and Savah would probably hit it off right away. Skywise and Jim Kirk would probably be off someplace talking about the stars. And I'd like to see the Wolf Riders try to loosen Saavik up a bit. (13) Gremlins infest the Enterprise (gremlins in the engine room, on the bridge, chasing women in the halls, bumping off the red-shirts. They'd be a lot worse than tribbles but tell me--when is midnight on a starship, anyway?).

Debbie Gilbert: This is just a rumor, but I hear that the third Bloom County trade paperback will be entitled

"Bloom County III: The Search for Bill."

After finally seeing "V: The Final Battle", I feel I must apologize for my enthusiasm in the last issue. Ken Johnson quit when the network refused to give him enough time to do it right (NBC had to have it in time to block "Last Days of Pompeii", I assume). Never mind that the reason we were not seeing it months earlier anyway was because NBC kept rejecting the scripts Ken submitted. V:TFB was literally finished and edited just under the wire, and it showed. I'm not qualified to comment too precisely on technical aspects, but it seemed clear to me halfway through the first part that the editing was cruddy and got worse as it went along. It was filmed mostly in order, and most of the stupid plot changes occurred in the final two hours. Ann Crispin worked mostly from one of Ken Johnson's earlier scripts and that is probably why it is so much more enjoyable and intelligent. ((Ed's note: I'm still not sure whether Harmony died or not! She did in the book, but you couldn't tell in the show.))

Elizabeth's brother was not depicted as such a monster in Crispin's book. PEOPLE Magazine said that the first version of the Visitor/human baby was rejected for being "too cute." I have a feeling that Johnson wasn't the one who rejected it, but rather his replacement, Blat & Singer, who apparently confuse drama with shock-effect. The birth of Elizabeth's brother was necessarily revolting; something straight out of "It's Alive."

The ending, if it could be called that, was the most offensive. "Elizabeth saves the world by Glowing and Sparkling" is not my idea of an ending! In the book (from an earlier script, remember) Elizabeth is a rather charming super-genius who reprograms the doomsday weapon into a perpetual loop. If that is what they originally intended, then my mind boggles at the reason for the change. I fully expected to hear Obi-Wan say "Use the Force, Elizabeth."

"V" will be on the fall schedule for NBC this year. I have a bad feeling about this.

I was wrong about Ken Johnson producing THE BIONIC WOMAN. He did write some of the best episodes, however. He was to

BW what Dorothy Fontana was t ST.

I would think that the best time to put out a zine would be five or six months before Media West so that someone might write a good review about it and give you a little publicity.



Barbara Tennison
1834-1/4 Selby Avenue
Los Angeles, CA 90025

July 5 1984

Thanks again for the new SE, full of thought-provoking and simply provoking material. At 60 pages, I can see that your production costs might be going up!

The articles are very good this time (more so than usual that is), starting with Sandra Necchi's analysis of revolution as-we-know-it applied to SW. This ought to be required reading for anyone trying to write any SW story with a realistic political background. The writer needn't agree with Necchi but should be able to construct a background of comparable complexity. This article is an excellent example of what should "exist" in a created universe whose people and institutions are meant to be comprehensible to us.

The now-you-see-him, now-you-don't exercise on Obi-Wan by Marcia Brin (and associates) is equally fascinating. As an explanation for Obi-Wan's behavior alone, and through his for the claim of Luke's as Leia's twinship, it would solve some of ROTJ's most pressing dramatic problems. As I've said elsewhere, I don't really agree that Luke's behavior constitutes a pressing problem

morality, but supposing one wants to take that extreme interpretation, the development set out in this article provides one explanation that may accord with the SW story as shown up to ROTJ.

Assuming Luke and Leia are not siblings, one wonders what kinship the two of them are feeling when they so readily accept "Obi-Wan's" statements. Does it imply some strain of romance between the two after all, or some more esoteric bond? Perhaps Leia is Force-sensitive anyway, even without being Luke's sister. Or could the Emperor's manipulation extend to making the two accept his statements easily (hmmm, "weak-minded," eh?), once the guise of Obi-Wan has convinced Luke to listen to him at all?

Jean Stevenson seems to be assuming not only full humanity for the droids (in all but the biological sense), but also complete free will. They are self-sentient beings, if we can believe their presentation in the movies as well as Lucas' other pronouncements about them, but perhaps we should recall that they are aliens in the sense that they have not evolved in the same sort of flesh human-species characters use. Their mental makeup need not parallel ours exactly. It's possible, even probable, that droids are constructed, not grown, and are given their characteristics deliberately. R2's loyalty, whether to Luke or Leia (as shown at different times), seems more than humanly dependable. That may have been purposefully included in his makeup, by his builders and not by his choice. Similarly, C3PO may not have the option of striking back at Solo's verbal abuse, or disobeying his orders. Within the garrulous personality and his considerable flexibility, C3PO does seem to follow the three Asimovian Laws of Robotics.

Stevenson has a good point, however, that while the droids are often treated as second-class beings, they are almost always given the minimal respect due to thinking beings. They are argued or reasoned with, seldom flatly ordered, into doing things, and as she says, C3PO develops a great deal of independence and initiative during the course of the movies, without openly endangering humans or disobeying them. It

may be notable that C3PO first established a true give-and-take relationship with Chewbacca, another being often treated as second-class in the human-dominated segment of this universe. (One is reminded of Emory and Bernard in Boys in the Band, two other outcasts who find strength together in a milieu very different from SW.)

I'm glad to see a mention of Lobot's role in ESB--this apparently-human being with an obvious connection to the Cloud City's computers, perhaps its machinery or droids, gives an intriguing clue to technology and biology interconnections in the SW universe. He functions with Lando in a much more completely-human fashion than C3PO ever can, using eye contact and body language the metal droid lacks physiology for. C3PO is clearly an extremely sophisticated machine, but Lobot is leagues above him in dealing with both humans and other machines, whether either or both have free will.

I frankly fail to see C3PO as a symbol of kingship at any time, for even his tenure as the Ewoks' "god" is as a hollow figurehead, an idol. The Ewoks do not obey his wishes until they are given a demonstration of "his" powers. C3PO enchants the Ewoks with his storytelling, but he never acts as a king to them; the implication seems to be that he is learning to use what he has of humanity. The droid does find an identity, an autonomy and dignity, with the Rebels which he had been denied in the Empire's environment. He was first shown as a subservient toady, later as a nervous chatterbox, and only in ROTJ is he shown as a possible hero; but he has learned that much of personhood.

Michelle Malkin has more good political-background suggestions, of the sort of development suggested by Necchi's article, and several other excellent comments such as what the Jedi's role in the Alliance might be--anyone remember the Continuator series?--and the flexibility of fairytale forms in modern formats.

Rose Arnold asks what "Millennium Falcon" may actually mean, aside from an admittedly dashing combination of words. Maybe the idea is that the ship goes a thousand times as fast as a falcon, or is a thousand

times as silent, deadly and efficient at flying, or as wily as a falcon with a thousand years' experience.

The Luke-Leia relationship is not the same as Han-Leia, but may be significant nevertheless. Suppose Luke must, at one stage, search for a lover in Leia, even if he never finds her as his lover. She is essential to his leaving Tatooine and joining the rebellion, and it's possible he does love her, without expecting her seriously to return it as a romantic attachment. (Whether he'd like her to, at least before ROTJ, is another question.) I've always rather liked the scene in the hospital on Hoth in ESB: Leia is using Luke in her "courting behavior" toward Han; but she is hardly fooling Luke in the process. He plays along, cooperating with her game, so that they appear to be working together on a level deeper than the testing and uncertainty of Han's and Leia's relationship at that time. On some psychological level, Luke's romantic feelings for Leia will continue to exist, no matter what you believe about their family ties or sexual morals. Whether as internal conflict or external indulgence, the tension will be there, as it would between any two humanly-complex characters in such a position.

To Brayton and LaVasseur, if I may detour into hero-myth structures for a moment, you are right when you say a wedding of hero and heroine isn't an inevitability in such myths, but some inclusion of both a male and female persona in the final central character is almost inevitable. Tolkien used a multiple-person "hero", so that Aragorn's marriage to Arwen Evenstar is sufficient symbolism without involving Frodo in a wedding as well. Kelson Haldane, in the first Deryni book, fought and conquered his female nemesis Charissa in a formal duel, which is another symbolic way of assimilating one character-aspect into an ongoing hero. Luke is shown as complementary to Han Solo in ANH and ESB--if nothing else, Han saves his life twice. When Han then forms a love relationship with Leia, all three are linked through Han. Luke has previously been the leader in rescuing Leia from the Death Star, but their twinship as shown in ROTJ closes and strengthens their circle, making

them three aspects of a "hero" without fundamentally changing their established status.

Danaline Bryant has some thoughtful suggestions on the Alliance's structure. One of the convincing things about it onscreen for me has been that we never learn how big it is or where all its resources come from, which is exactly the way everyone but the top-echelon organizers do see such an organization. This also, of course, means that we can't compare its income and expense ledgers and check the inconsistencies; leaving the extent of the organization fuzzy gives Lucas more leeway to do what he wanted to in the story, instead of keeping economic details in the forefront.

The picture of Luke as a somewhat-responsible teenager is very real--and amusing. It's the last time in Luke's life that he's an ordinary person, for good or ill, and Bryant's letter makes it sound so normal to our own experience, even while it shows Luke's potential.

Corbett expands on the alchemical and classic myth parallels in SW very tellingly. (I hadn't remembered the "clashing rocks" item before--great!) I don't think the lightsabers are a close analogue to Tolkien's rings of power, however. Most such myths have one or more significant swords for the hero(s) to carry, including LOTR's Anduril, which are consistent in corresponding with the SW lightsabers, and which are separate from the Ring, or whatever symbolizes the universe's magic power as a whole. The all-magic symbol is not always objectified; it may be kingship or a holy blessing or some other abstraction. The Force, or perhaps ability to use it, seems (to me) to be the SW equivalent of Tolkien's One Ring.

Marlene Karkoska has a nice, tightly reasoned sequence of argument on whether there are many or few potential Jedi--I agree with the line of reasoning, though I don't feel too absolute about the premise that there were no other potential Jedi. There might have been few, none in positions where Obi-Wan or Yoda could help them. It's possible that, while Yoda sensed only one other hope, he referred by "hope" to a Jedi-potential person who might actually affect the rebellion's

chances if trained; a Force-sensitive raised a loyal Imperial, or hiding in rimworld isolation, might be excluded by Yoda's statement.

Luke must face Vader, that is, confront the Dark Side, in order to (depending on your interpretation of the Force) assimilate it into balance with the Light, or to know that he can and will prefer the Light side to it. The physical fight a confrontation with Vader was almost certain to involve was secondary to the psychological fact of Luke having faced down this potential part of himself. It was, indeed, a tremendous risk, as Yoda knew in ESB when he didn't want Luke to go to a possible confrontation with (Yoda thought) too little training. Luke escaped from that confrontation by backing, that is, falling, out; he must face Vader on the Dark Side's terms and complete the encounter on his own. A Luke unsure of his ability to face and conquer the Darkside evils of the galaxy wouldn't be the hope of the Jedi; keeping Luke away from Vader gives Yoda and Obi-Wan no victory. Sending him to that confrontation is the only chance they have of producing a qualified Jedi Knight to save what they think is important of the Old Republic's values.

Whether Vader was totally and irredeemably evil or not, there was a way for Luke to win the encounter without compromising the Light Side; part of the test, undoubtedly, was determining which course of action was appropriate. If Vader was completely a creature of the Dark Side, destroying (or incapacitating) him in defense of the Light would probably be justified in Lightside terms. Luke's personal feelings about killing his father are another level of problem, not easy, but irrelevant to the Lightside vs. Darkside question. (I'd kill my father if he were a homicidal maniac and there were no other way to keep him from killing me and a lot of other people--Luke's position, I think.) Supposing Vader was not entirely and hopelessly of the Dark, Luke's mission would be to determine that and take advantage of it, which is what I think the movie intended to show happening.

Another letter-writer has asked the question (in private

correspondence): What does being a Jedi cost Luke? Does he become a hero for the sake of random talent (or inherited talent), for the price of a short course of training and a painful but temporary initiation on the second Death Star? Not really, I think. The harder questions Karkoska brings up in relation to Luke facing Vader are part of the price of being a Jedi. Luke not only gets to Save the Universe for the Light Side, he has to pay for it, if necessary, by being a patricide and living with that fact. This mode of hero-hood is not easy, and the worst of it is the uncertainty, in the hero as well as the rest of the world, whether his actions are the ultimate in good or in evil. It is much easier, morally, to risk death (or fates less pleasant) for something one is sure is right, as Han and Leia, and also Luke, do on occasion.



Marlene D. Karkoska
656 S. Belvoir Blvd.
S. Euclid, OH 44121

July 6, 1984

Gosh, I can't believe you typed and printed my whole letter! It was really embarrassing for me to read it! I used a lot of words, but actually said very little, I'm afraid. However, you'll notice that my embarrassment didn't stop me from writing again! Maybe I'll improve with practice!

I have so much to say that I hardly know where to begin! First of all, thank you, Cheree, for your explanation of why Yoda and Kenobi wanted Luke to face Vader again. Unfortunately, that's not exactly what I wanted

to know, but that's my fault, not yours. I told you I have a hard time expressing myself. I can't even phrase a question correctly! What I really want to know is what they expected Luke to do once he did confront Vader. What did they consider to be the proper course of Jedi action that Luke should have taken when he did face him? By killing Vader, Luke would have fallen to the Dark Side of the Force and by joining Vader, he also would have fallen. Yoda and Kenobi didn't think Vader could be returned to the good side of the Force, so they didn't expect Luke to change his father. So what did they want Luke to do when he did confront old Darth? ((Editor's Note: See Barbara Tennison's letter immediately preceding this one. She has a pretty good explanation.))

Cheree, I agree with you! It is only a movie, and no one should hurt the feelings of another over it. No one is probably going to be able to change an anti-Luke person's mind either, I suppose, but it is fun to try. It's a challenge, and I love challenges (as long as no one is hurt in the process!). So, I hope you won't mind that many of my comments are written in defense of Luke, but after all, new accusations were made against him in SE#4 that I think need to be addressed. Since the accusations were made by a group of people, it would take a lot of letters to answer on a private correspondence level.

The article by Marcia Brin, Jean Stevenson, Juanita Salicrup and Melody Corbett that espouses the theory that the Ben Kenobi of ROTJ might have been the Emperor in disguise shows that a lot of time and thought went into it. However, I personally don't buy it for lots of reasons. First of all, their theory mandates a 3rd Trilogy, and George Lucas has already said that he may not make any more STAR WARS films. If their theory were correct, he would have to make his 3rd trilogy--so he could say: "Hey, folks--I've been playing an elaborate hoax on you! Do you remember when Kenobi appeared to Luke in ROTJ? Well, that was really the Emperor, who has actually been training Luke since Bespin disguised as Kenobi. So, Luke isn't really a Lightsider after all--the Emperor has tricked

him into falling to the Dark Side of the Force. He's not the hero of the STAR WARS films--he's really the villain, and since the Emperor and Vader are dead, Luke is now the Galaxy's chief bad guy. Oh, and Leia isn't Luke's sister (that was another of the Emperor's lies), so Leia doesn't have the Force and isn't the "other" after all. The "other" is really Han Solo, who was secretly trained by Yoda and is the 'Perfect Knight' who will save the Galaxy and restore the Republic!"

If the 3rd Trilogy doesn't exist, we have to accept Kenobi as Kenobi and not as someone disguised as Kenobi. Since Lucas isn't sure he's going to make any more STAR WARS pictures, he's obviously content to have the audience accept ROTJ as the ending to his story. In fact, ROTJ really was originally to be the last film in the STAR WARS series. In ONCE UPON A GALAXY: A JOURNAL OF THE MAKING OF THE EMPIRE STRIKES BACK (pp. 247-248), Lucas said that his original story was too long, so he cut it in half, but it still was too long so he cut each half into 3 parts. These formed the 1st two trilogies and Episode 6--ROTJ was originally to have been the last film that would have completed the story. It was only after the success of STAR WARS that Lucas wrote the 3rd Trilogy. That fact alone seems to negate the Emperor disguised as Kenobi theory.

Now I'd like to address some particular points that were brought up in that same article to "support" the theory. Luke is criticized for introducing himself to Jabba as a Jedi. However, as Karen Finch pointed out, he wouldn't have made a very good first impression on the gangster if he had said was almost a Jedi. Besides, I think he actually was a Jedi. All that remained for him was to pass his test. Even Yoda said that he didn't require any more training. "Already know you that which you need." Although he told Luke he wouldn't officially be a Jedi until he confronted Vader, Yoda also seemingly contradicted himself by saying, "When gone am I, the last of the Jedi will you be." However, perhaps I can offer an explanation by making an analogy, that will make Yoda's statement seem less contradictory. In many teacher education pro-

grams, a person is required to complete 4 years of college and a student teaching experience. After completing these requirements, that person has learned all the basic skills and knowledge necessary to be a teacher, and has, in fact, actually taught children. For all intents and purposes, this person is now a teacher. However, many of these programs still require a person to take a comprehensive examination after completing all requirements. Only after passing that test is the person considered to be a bona fide teacher and given a teaching certificate. This is true in many other professions as well. I think that the same is true for Luke Skywalker at the beginning of ROTJ. He has learned all the skills and knowledge necessary to qualify as being a Jedi. He has even used his Jedi skills and is for all intents and purposes a Jedi. However, he must still go through his personal test (confronting Vader), before he can officially be a card-carrying Jedi Knight.

It was also stated in the article that if Luke taught himself the rest of his Jedi skills (as I believe he did), he was foolish. I disagree. First of all, I think Luke was a lot farther along in his training when he left Dagobah than many people realize. I think he had learned most of the skills and lessons and only needed to develop, practice, and improve upon what he had learned. He probably also needed a time of meditation and introspection, and he needed to learn PATIENCE! Well, patience he did learn, the hard way to be sure, but he did learn it from leaving Dagobah before he was ready in order to rescue his friends and face Vader. The rest--practice and meditation, he could do on his own.

Most of us have taught ourselves something. For example, I took piano lessons for about 2-1/2 years as a child. I certainly never learned all there was to know about music in that time, but I learned enough so that I was able to improve and expand upon the skills and knowledge my piano teacher had taught, with lots of practice and patience. As time went on, I was able to play more and more complex pieces. In other words, I taught myself and

furthered my own education.

I think it would have been very possible for Luke to do the same. He did leave Dagobah with a good foundation of Jedi teachings--after all, he had been taught by THE MASTER TEACHER (and the teacher you have does make a difference!) and Luke does seem to be a fairly quick study. Yoda seemed to approve of what Luke had taught himself, because when Luke went back to finish his training, Yoda himself said, "No more training do you require." Sure, Luke would continue to learn and grow in the Force all of his life, but he had learned all of the basics.

That brings me to another point. Marcia Brin: You have criticized Luke for not going back to Dagobah earlier, but I don't blame him at all! When he left Dagobah and promised to return, I'm sure he fully intended to keep that promise as soon as his friends were safe. Events on Bespin, however, changed the circumstances and did not make an immediate return possible. In the first place, he was seriously injured and I'm sure a fairly long period of convalescence was needed in order for him to make a complete recovery physically. (Since Jedi training seems to be rather rigorous, he would have needed to be in good physical condition before he could resume it.) However, as bad as Luke's physical injuries were, I think his mental, emotional and spiritual injuries were even worse. Not only had he learned on Bespin that the Galaxy's biggest monster was most probably his father, but that the two people that he had believed in and trusted the most --Ben and Yoda--had lied to him. Although Yoda never actually said Luke's father was dead, his silence in the matter amounted to about the same thing.) If Luke couldn't believe those two, who or what was there left to believe in or struggle for? (And Ben's speech about "a certain point of view" notwithstanding, I still say Ben lied to Luke. I don't think I would have accepted Kenobi's ROTJ "explanation" as calmly and patiently as Luke did.) Luke's whole universe had fallen apart on Bespin (and, I'm sure, right after Bespin, when he was hit with another blow, and found out Leia loved Han). Six months (which is supposedly the amount of time that has

elapsed between TESB and ROTJ) does not seem to be an excessive amount of time to sort out all of the conflicting feelings and information that Luke had, and to come to terms with everything that had happened. During this time, he probably did practice and meditate and thereby complete his training. Luke did not break his word. He did return to Dagobah when he was physically, mentally and emotionally able to do so.

It was also brought up in the article that Luke makes a statement in the novel that Jedi wear black. I don't remember that statement and I didn't want to read the whole novel again to see if the line was actually in there, but what I remember that was said about Luke's outfit was, "He was clad in the robe of the Jedi Knight--a cassock, really--but bore neither gun nor lightsaber." Those were not Luke's words; they were a simple statement, and the outfit that Luke wore to Jabba's palace did look a lot like Ben Kenobi's --tunic, cloak and hood. He did seem to be dressed like a Jedi. As to why black, maybe Lucas wanted the audience to be worried about Luke's fate from the beginning and dressing him in black, like the villain, Vader, could cause some real apprehension. Also, the black outfit helps Luke look a little older and more mature, and I think Lucas wanted Luke to look as though he had gained some maturity. Whatever the reason, I happen to think the guy looks great suited up in the black Jedi outfit!

Now, about the pig guards--those were two huge creatures wielding axe-like weapons and who were trying to stop a weaponless Luke from completing his mission to rescue Han. I don't think it was so very wrong to temporarily incapacitate them so that he could get on with it. Vader killed people by choking them. Luke did not kill the pig guards. He released them as soon as he had passed.

As to the line about a "Jedi's first rule of thumb is to attack"--it probably is an accepted Jedi tactic in a situation in which you are fighting for your life (in other words, when you are using the Force for defense). Luke was literally fighting for his life and the lives of his friends on the skiff. He was vastly outnumbered,

but instead of retreating, he jumped right into the thick of the battle, which, I'm sure, did surprise the enemy and help to give Luke a slight advantage for a second. That Jedi "rule of thumb" proved to be a good maneuver in this situation. Luke needed every advantage he could get since he was fighting alone. (Chewie was hurt and Han was trying to rescue Lando.) This skiff and sail-barge scene was one of my 7-year-old nephew's very favorites. As he says, "It was Luke against a hundred guys, and Luke won!" (His numbers are somewhat inflated, granted, but you get the idea.)

By the way, Jean Stevenson, the reason Luke jumped to the skiff with the "whole crowd" of enemy aboard, was that the "whole crowd" was firing on his friends! He was defending his friends by attacking the guys on the skiff. A Jedi is permitted to use the Force for defensive purposes--Yoda said so. He did not abandon his friends on the other skiff either--he had already taken care of all the threats to their safety that were aboard that particular skiff (and I'm sure he didn't expect Boba Fett to recover so soon).

Once again this article also brings up the old "Luke leaves his responsibilities on Endor for his personal quest" line. I think that Barbara Brayton and Pam LaVasseur answered that one best in SE#4 when they stated in stereo the excellent and very unselfish reasons why Luke Skywalker left Endor. I'd like to state the major reason ONE MORE TIME to give it emphasis: Luke left because he was no longer an asset, but a liability. His presence endangered the group and its mission. Luke was like a homing beacon for Vader. Vader could feel his son's presence through the Force and find not only him, but everyone near him. The rebel mission was supposed to be a secret one. The Empire was not supposed to know about it. Luke's presence would lead Vader right to him and the other members of the mission. Luke left to protect the other Rebels so that Vader would be unable to find them through him.

The last criticism that the article brings up is Luke's treatment of C3PO. (Actually, I wonder why everyone keeps mentioning Threepio and leaving out

Artoo!) Anyway, Luke doesn't sell C3PO and R2D2 into slavery. I'm sure he always had every intention of getting them back eventually. I think that even if Jabba had bargained with him and freed Han Solo, Luke would have found a way to retrieve his trusty droids even if he had to pay an exorbitant sum to buy them back after giving them away as a "gift." He sent them into Jabba's palace in the first place because he needed them--first to deliver his message, then later, Threepio was needed as an interpreter and R2 was needed to provide Luke's saber at the proper time. Actually, I don't think Luke needed C3PO as an interpreter--he seemed to understand Huttese and Jabba seemed to understand Luke, too. However, C3PO was needed as an interpreter for Leia, so Luke probably wanted him there for her benefit. Also, I think C3PO was there as an interpreter for the benefit of the audience. We don't know Huttese and many children can't read yet, or can not read fast enough to get the necessary information from the printed words on the screen. I think George Lucas wanted C3PO there to interpret Jabba's messages for all of us watching in the audience. As to the rotten treatment that Threepio and Artoo got at Jabba's palace, that was Jabba's fault--not Luke's. Luke did not know that his droids were going to suffer at Jabba's palace, and he certainly did not cause their pain. Melody Corbett wondered how children could understand "Luke's treatment of C3PO." I have had lots of experience with small children, through my first graders, as well as young cousins, nephews and nieces, and the kids honestly don't seem to have any problems with it. It is Jabba and his servants who treat the droids badly--not Luke--and the children seem to understand this. Perhaps the kids don't have a problem with this because they don't try to look for evil intentions behind all of Luke's actions.

Marcia, you stated in your letter that "as the film goes on, you can see that C3PO is angry with Luke." Actually, I didn't see this. Quite the contrary: Threepio was worried about Luke. When he meets up with Artoo, 3PO says, "This place is dangerous! They're going to execute Master Luke!"

In fact, they were going to execute Luke, Han and Chewie, but 3PO only mentioned Luke. When he was relating the SW story to the Ewoks, he hadn't forgotten about Luke. He was coming to that part. (You don't start telling a story from the middle--unless you're George Lucas, that is!) Rather than being a case of Threepio's forgetting Luke, it was more that Artoo was impatient to have everyone know his beloved Master's important part in all of this as soon as possible.

Marcia, you said, "Lucas is telling us that Luke confronted Vader incorrectly, that Luke's reason for going to the Death Star--to turn his father rather than to confront evil--was the wrong one, and that Luke paid the price for his failure." Are you saying it would have been better for Luke to kill his father than to turn him back to the good side of the Force? If so, I simply state that I disagree. Killing is wrong and is never justified except in cases of self-defense and only after all other options are gone. I think Luke's intention to try to redeem his father was noble, not evil.

Also, you blast Luke for not having his hand fixed at the end of ROTJ. I'm sure that the only reason he hasn't had it taken care of is that he simply hasn't had the time. Things moved rather rapidly from the time the hand was damaged to the celebration on Endor. I don't think much time elapsed between those two events, and since it was not an emergency--he could still use the hand--it was not essential that it be repaired immediately. If Luke had made a fuss and rushed right over to the medical frigate to have his hand repaired, he probably would have been called selfish or a sissy. I'm sure that as soon as things settled down, Luke had his hand taken care of. As to Luke being the only one with a weapon at that "peaceful gathering", I honestly don't remember whether the others had weapons or not in the film, but in publicity stills taken on "Endor", Han's blaster was at his side and Chewie was wearing his bandolier. Anyway, what difference does it make? Luke wasn't using his lightsaber!

Jean Stevenson: First of all, I really enjoyed your article on C3PO. I also think he

is a terrific creation. His character is special and does seem to be a real person. Next point--you criticized Luke for putting Leia into danger, but knowing Leia's character (let's face it, she is stubborn and independent), I don't think that there was anything Luke could have said or done short of using the Force to restrain her, that would have kept Leia out of Han's rescue attempt. Besides, she is in love with the guy! So don't blame Luke for Leia's getting into the act on Tatooine! Leia was nearly successful in rescuing Han, too, and if she had been, the big sail-barge battle could have been avoided.

Now, about the color of Luke's saber--did you know that in the Catholic Church green is the liturgical color symbolizing hope? That makes sense too when applied to Luke, the last hope of the Jedi. Actually, the saber could have been green for the simple reason that it is a color other than blue and George Lucas may have just wanted the audience to know from the beginning of the film that this was a new saber--not the one lost in TESB. I also don't think that it makes any difference who wields it as to what the color of the blade will be, because when Vader activated the saber while checking out Luke's craftsmanship, the blade was still green. (And when Han activated Luke's old saber in TESB, the blade remained blue.) Apparently, once it's constructed, the blade's color remains constant.

Jean, you brought up a point about the music that puzzled me too. The part where Luke and Leia are riding the speeder bikes on Endor would have been a perfect place for some really spectacular music. I also wondered why none was used. I have a question for you too: when did John Williams and George Lucas decide to change the STAR WARS Main Theme to someone else's and whose theme is it now? The last I heard, it was still Luke's theme, although you wouldn't know it from reading the record titles or the printed sheet music. On the records and piano music, Luke's theme has always been called the "Main Theme", or the "Star Wars March", or "Main Title". It was only through reading John Williams' notes from the STAR WARS album that I learned the Main Theme

was Luke's. Williams said, "When I thought of a theme for Luke and his adventures, I composed a melody that reflected the brassy, bold, masculine, and noble qualities I saw in the character." Mr. Williams did not write the notes for TESB album or for the ROTJ album. However, about 3 weeks after ROTJ came out last year, 20-20 had a segment titled "The Music of the Jedi." John Williams was interviewed and he sat down at the piano and played the Imperial March and then the Star Wars Main Theme. He identified them as being Vader's theme and Luke's theme, respectively. Williams pointed out the differences between the two themes and said that the differences in the music were meant to reflect the differences in the two characters. So when did Williams change his mind and say that the Main Star Wars theme was no longer Luke's?

Melody Corbett: You brought up a good point about Ben telling Luke that his father had left him a saber that he wanted Luke to have when he was old enough. I have wondered about that a lot myself. That's really 2 lies that Kenobi has told Luke! I wonder, though, if maybe Ben hasn't been the one who has always wanted Luke to have it. Maybe it was actually Ben's old saber. Could Ben possibly be related to Luke--perhaps be his grandfather--Luke's mother's father? In that case, Uncle Owen would have been Luke's uncle (great uncle really), since according to the novel, Owen is Ben's brother. ((Editor's note: Unless Luke's mother was Ben and Owen's sister, which would make both men Luke's uncles. Their ages wouldn't be so very much out of line. For instance, my mother's oldest brother was 19 years older than she and his daughter is only 6 years younger than my mother.)) This would also explain why Mrs. Skywalker would entrust her infant son to Ben. It would be easier to understand Lady Skywalker's willingness to allow her father to take Luke away for safekeeping than it would be to understand her willingness to allow a friend of the family to take him. I am really very curious about Lady Skywalker. We really know very little about her--we don't even know her name. I don't have children of my own yet, but somehow I can't imagine

that I would be willing to give up my own child, knowing I would never be able to see him, or touch him, or watch him grow. I also wonder how she decided which twin to send away? (Now that might make an interesting story!)

Tim Blaes: I loved your list of "What If" stories in SE#3. I'd like to add 3 others if you don't mind: (1) What if the twins had not been separated at birth and had both been brought up by Bail Organa as the Prince and Princess of Alderaan? (2) What if Ben Kenobi had told Luke the truth about his father in the hut on Tatooine when he presented him with the lightsaber? (3) What if Lady Skywalker had not died at an early age?

I also enjoyed what you said to Chris Jeffords in SE#4 concerning what Luke could have said to his father as he was being zapped by the Emperor (if he hadn't been so busy suffering, that is!). I also think you're right: Some fans would have been very happy if Luke had "stoically kept his mouth shut and died like a good little Jedi." (But how would those same people have felt if Han Solo had died?)

Barbara Brayton & Pam Lavasseur: I thoroughly enjoyed your letter! I agreed with everything you said, and I admire the way in which you said it. I wish I could express my ideas as clearly and efficiently as you do!

Sandra Necchi: I enjoyed your letter as well. You're right, I'm afraid. No matter what Luke would have said or done he would have been criticized for it--simply because he's not Han Solo. I enjoyed your article too. I am no expert on the subject of revolutions, but what you wrote made a lot of sense. I'm sure there is still a great struggle ahead for the Alliance and it will probably be many years (maybe even the 20 years that are supposed to span the 2nd and 3rd trilogies), before the New Republic is well-established.

And last, but certainly not least, to Martie Benedict: Please accept my apology! I am really very sorry! It was Jean Stevenson who labeled Luke Skywalker as boring, not you! I'm afraid I really have no excuses to offer. I simply made a very dumb mistake. That's what I get for not practicing what I preach

for 9 months of the year: I did not "check over my work carefully before turning it in". I hope that my error did not cause you too many problems or misunderstandings. I really am sorry. I didn't make a very auspicious beginning, did I, Martie?

Great Galaxy! I can't believe how long this letter is! SORRY! I really do enjoy reading other people's comments (even if they do dump on Luke), so I hope SOUTHERN ENCLAVE will continue for a long while yet.



Debbie Gilbert
5287 Haleville
Memphis, TN 38116

July 5, 1984

Marcia Brin has come up with a fascinating hypothesis (that Obi-Wan is actually the Emperor in disguise). Everything fits; it's an elegant solution that takes care of all the nagging inconsistencies in ROTJ. Unfortunately, we know that Lucas is far too simple and straightforward in his methods to ever use anything so subtle and ingenious. And that's a shame, because if Brin's theory were true, the Saga would be given more meaning and depth.

Jean Stevenson: Terrific article on Threepio-as-hero.

Michelle Malkin: I know from experience how difficult it is for a zine editor to find the time to respond to LoCs; however, I think a compromise should be made. Obviously, you're not going to be able to sit down and write a lovely long letter to each person, but if you don't respond at all, the letter writer could assume one of three things: (1) you never received the letter; (2) you received it, but it's lying on your desk somewhere unopened;

or (3) you read it but you simply don't give a damn. If a person continually goes through the trouble of doing a LoC yet never receives any sort of reinforcement, she is going to unlearn the LoC habit pretty quickly. I suggest that the editor should, if at all possible, at least acknowledge the LoC with a 13¢ postcard. That's not too much to ask; it would only take a few minutes and let's be realistic--none of us receives dozens of letters a day. And after all, that person took time out of her schedule to comment on your zine; the least you can do is say "thank you."

Melody Corbett: You wondered why Obi-Wan said to Luke, "Your father wanted you to have this when you were old enough," when at the time Vader didn't know he had a son. If we assume that the premise of Marcia Brin's article is correct, then this can be explained: it is the Kenobi of ROTJ who claims that Luke was taken from his father at birth, but if that isn't really Ben, then this could be a false statement. But since we have to accept Lucas' version as canon, there is only one other explanation: Obi-Wan told another of his little white lies "from a certain point of view." What he really meant was: "Your father had always wanted a son, and if and when he did have a son, he would have given this lightsaber to him." As for Luke needing to apologize to Threepio, I am tired of people accusing Luke of selling a friend into slavery. Luke did make his plans known, for it's obvious that Artoo knows exactly what's going on. If anyone is to blame, it is Artoo for not letting Threepio in on the secret. Artoo has been guilty of this before; in ANH he did not tell Threepio about his mission to find General Kenobi and deliver the Death Star plans. This time, Luke probably programmed Artoo for the rescue mission and assumed that Artoo would brief Threepio.

Sandra Necchi: You defended Luke admirably (are you a lawyer?), and one particularly good point you made was that it's ridiculous to base an argument on some offhand remark the producer or director made during an interview. Conversation is a spontaneous thing, and the words that come out of our mouths are not always the ones we might

have chosen if we had given it more thought. So when poor Lucas, not a terribly articulate man anyway, says the first word that comes to mind, that word is picked up by fanatics and held as gospel. I think if Lucas knew how seriously some people take everything he says, he'd be afraid to grant interviews at all!

Marlene Karkoska: I agreed with your comment on Luke--"The fact that he was willing to sacrifice his life rather than embrace the dark side should have been test enough. What more can you offer than your life?"--and I think the people who insist that Luke should have sacrificed himself must be Vians in disguise. (In case you're not into Trek, I'm referring to one of my favorite episodes, "The Empath". After Gem risks her life to pull McCoy back from death, the Vians stubbornly insist that "to offer is not enough." Angry at this unreasonable demand, Kirk says, "If death is the only thing that has any meaning for you," (he hands over his phaser), "here are four lives for you.")

Marcia Brin: Of nit-picking criticisms directed at Luke, I thought I'd heard them all, but this one takes the cake--condemning him for not showing any consideration for the people in Jabba's sail barge. Come on, give me a break! Luke didn't come to Tatooine to destroy anybody, but if he's struggling to get himself and his friends out of that place alive, do you really believe he's going to think even for a moment about Jabba's flunkies? Those people should have realized in the first place that they were taking a risk by associating with such an unsavory character as Jabba. Get off Luke's back, will you?

Terri Black: I enjoyed your letter, but I take exception to your referring to Yoda as a "fungus". A fungus is a saprophytic or parasitic plant which maintains its existence by sapping other beings of their life force. That is hardly an accurate description of our gentle, wise, and independent Yoda. I think you owe him an apology.

Cheree: Excellent points you made about zines being rushed in time for MediaWest. Let's hope other editors take your words to heart.

Tim Blaes: I would love to get into a discussion of "V" (even by private correspondence, if Cheree doesn't wish to waste space on non-SW material). ((Ed: I don't mind getting other topics started in SE but due to our page limitations and the prohibitive cost of printing nowadays, I'd prefer that non-SW topics gravitate toward private correspondence if you're planning on getting into some heavy discussion.)) I was a big fan of the miniseries, but I have mixed feelings about it coming back as a regular show. Though I'll enjoy watching these likeable characters every week, I'm apprehensive about how the writers can keep up the interest without getting bogged down in "formula" plotlines (like what happened to "The Phoenix" and any number of other sf shows). After all, the Visitors have already been conquered...haven't they? Where is the source of conflict now? I liked the first part of Ann Crispin's novelization because it was a play-by-play of the telemovie, but the second part was based on an early draft of the script, and there are a lot of discrepancies. However, at least the ending made sense in the book; in the film, E-lizard-beth grabs the controls, shimmers like the V'ger effect and saves the world, leaving me to say, "What the hell just happened?" I'm sure you noticed a lot of parallels with Star Wars, but in almost every case, "V" is handled with more sophistication. It has its Han and Leia (Mike and Julie) as freedom fighters battling tyranny, but it does not have a Luke figure. Thus "V" was able to maintain a broad perspective of the worldwide struggle, while the SW saga was gradually diminished to the microcosm of Luke vs. Vader. There's a lot more I'd like to say on this subject, but I'll save it for another time. Also, Tim, I loved your latest list of story ideas. Ordinarily I can't stand cross-universe stories because by their very nature it is impossible for the reader to suspend disbelief, and in order to enjoy a story, I have to believe it could be real. Your ideas, though, were terrific -- especially Questor meets Gary Seven.

To Ronni Sacksteder: Re your casual attitude and lack of guilt over taking advantage of

the zine-buying public--I think it sucks.

Laura R. Virgil
2207 Gaylord
Dallas, TX 75227

July 9, 1984

Apologies to Cheree for this letter being so dreadfully late, and apologies to those who agreed with my comments and those of Tom Baker's in issue #1 who kept asking me to comment on Bev Lorensen's comments in issue #2.

Frankly, it never seemed that important to me to debate the point and I refuse to "debate". However, as I said in that first letter, I am entitled to my opinions, just as anyone else is--including Tom Baker.

As to the long overdue answer to Bev's question, "What does he [Tom Baker] know of allegory, I would ask, to make the comments he made on Darth Vader's death?" Baker originally apprenticed to, and did in fact, become a monk, in England for four years before realizing his life's calling was not that of a clergyman. (I don't recall the specific monastery's name, however.)

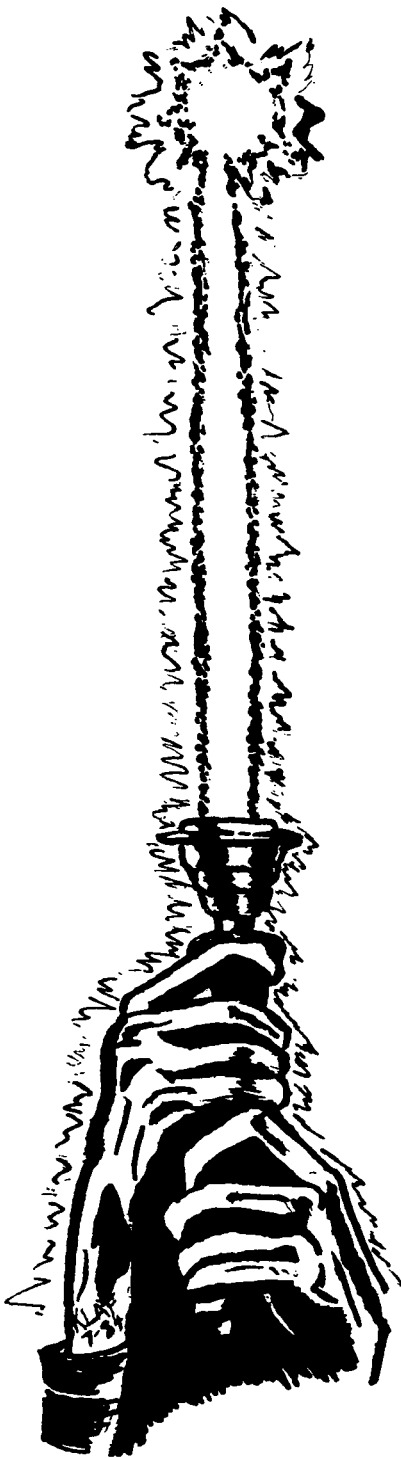
I would think that his training for such a vocation would give him a very vast basis for his knowledge of allegory and certainly the Christian concepts and symbolisms to which Bev referred. A great many religions (most specifically Catholicism and Catholic-originated religions come to mind, not to mention any number of eastern religions) choose to base their beliefs on allegory (i.e., symbolism). Any tangible allegorical object, such as a crucifix, is only the symbol or representation of an actual or supposed event and are assigned, by humanity, the hidden meanings transcending that symbol. I think that Baker is as welcome to his opinions as any of us. He is certainly more learned and qualified as an allegorist than I am or anyone I know, excepting, perhaps, other religious clergy. Besides, how many of us are strictly "trained" in allegory or symbolism and can make pronouncements concerning any symbolic meaning in the SW universe anyway? It's all opinion and conjecture, really, more than allegorical definition on our parts, collectively or individually.

I don't think there's any real need to debate Baker's

point of view. Whether or not anyone agrees with what he says is another story entirely, and certainly each individual's point of view. Each has its own merit because it's important to the individual and others no doubt agreed with Bev about Baker's comments. I simply thought they were interesting and added them to my letter because I agreed with him. For that matter, I still do. As far as I'm concerned, everyone else can quote from sources they agree with and it won't bother me. To quote from another source: "I think there is room in fandom for all sorts of stories and all outlooks." I would re-emphasize the "ALL outlooks" part of that statement to include Tom Baker's comments and any other's who just doesn't happen to agree with Bev or myself or anyone else for that matter. I don't agree with all I've read of Bev's or Cheree's or a lot of other persons' viewpoints, but that doesn't mean they are wrong. It means that I disagree but that I also respect their viewpoints.

What this boils down to is that what was said wasn't really a comment on what Baker said or thought or the fact that it was Tom Baker who said it; it was a denial of my right (and another person's) to air my own opinion. I do not worship the ground Baker walks on. He's a human, like everyone else, including Harrison Ford and Mark Hamill and Carrie Fisher (despite recent rumblings in fandom to the contrary). I found him to be one of the most intelligent people I've ever had the pleasure to meet and listen to. He brought up a multitude of thought-provoking remarks concerning the SW saga (and many other fandoms, which I didn't quote from). I shared them because I thought others would enjoy reading them, whether they agreed or not. I certainly enjoyed reading others' points of view; especially Bev's because it did conflict with mine.

Personally, I don't see the point of getting angry about anything discussed in this newsletter (as the tone of it seems to be going that directly lately). As Cheree so succinctly phrased it in the June issue, "Take it easy, kid--it's only a movie!" It is a movie; nothing more, nothing less. I may come up against sharp criticism for



that remark [maybe you'd better print this on asbestos paper, Cheree!] as I've seen different fandoms treated as zealously if not moreso than some religions by their fans, followers or devotees. That's fine, if that's the way you want to live, but, in my opinion, it's a bit manic.

I don't understand the argument over "who's the better hero of the SW saga". I may not have been raving wild over the last two films of the series, but what I saw was, from a marketing point of view, a metamorphosing of the characters to suit the audiences. Has anyone thought of it this way before? It seemed to me that in SW, through Luke, George Lucas created his own alter-ego; but perhaps some opinion poll was taken after the release of SW (or, more simply, the fan mail was read) and it was discovered that a higher audience percentage--at that point in time--liked Han better (they don't do sneak previews for no reason, folks). With that possibility in mind, perhaps, ESB was geared to the 'Han' audience, and perhaps the audience wavered between Han and Luke after Hamill's much stronger performance. In the beginning, however, Luke was the hero, so Lucas felt the personal need (if Luke is his alter-ego) to re-emphasize that character in ROTJ. I don't feel as if Luke overshadowed Han or vice-versa. They seemed to be somewhat more equal in character in ROTJ, no matter who had more lines than whom. Although I am definitely a Han-fan, I very definitely remember SW being subtitled "From the Adventures of Luke Skywalker".

Please keep in mind that I haven't read Skywalking or any of those other books about the men behind the movies, so what I say here is pure conjecture on my part. As I stated before, I think Luke was Lucas' alter-ego; his own Mary Sue (and I don't mean that derogatorily). Everyone, of course, has hit upon the similarity of the names Luke and Lucas. Has anyone bothered to look up the older meaning of the name George? I did about five years ago. I can't remember the name of the book but I do recall being somewhat surprised to find that in that particular book, 'George' had been loosely translated down from 'land walker' or 'earth walker' or 'walker of the land'

or something to that effect. Is 'Skywalker', perhaps, an antonym of 'George'. Has anyone else come across a similar translation? (An interesting aside to all of this is that a cult of crematory priestesses of the Hindu goddess of life and destruction Kali-Ma [more recently brought to life on the silver screen in another brain child of Lucas'] were the Dakini, whose name translates literally as 'Skywalkers'.)

In any event, no matter what our opinions, don't you think we should all (myself included) calm the hostility towards the individuals expressing opinions in SE? I know at its inception, Cheree wanted a nice, calm letterzine (she stated as much in issue #1, as I recall) and it has started to turn into a mud-slinging race. I think she's done an admirable job so far and it's not fair for us to put her in the position to start having to turn down letters because people aren't mature enough not to call names. I've been the victim, many times in the past, of the barbs, anger, attacks and even threats (both legal and physical) in fandom simply because I expressed my opinion, just as I did in SE#1. I think it's ridiculous, extremely petty and very close to malicious libel to go that far (and don't believe for one moment you can't get sued for saying something about someone else in print). If you just have to vent some vicious opinion, give them a big thrill and write to the person directly. Still, I wouldn't recommend that because there is a difference in being honest and being vicious.

Someone a long time ago told me something I hope I'll never forget: "Don't put anything in print that can be used against you later." In every instance, I've found this to be the best advice I've ever heard. Is this fandom, this world of UNreality, really worth breaking up friendships over?

I've known Cheree for over a decade now. She's the person who sparked my interest in fandom in our early college days together, and (without meaning to sound sappy) she's always been the most trustworthy and honest of friends. Cheree has always had the very best of intentions concerning all her fannish endeavors (especially SE, which is so obviously an

endeavor of the heart). But even she is beginning to feel its ill-effects from all the malicious attacks going on in SE. Cheree is being put in a bad position (by SE's contributors): on the one hand she's giving them the freedom to state their opinions, but on the other, she's feeling the pull to try and stave off volatile personal attacks from people about others' beliefs. I think its time we all let up on the subject. Can't other things be discussed? If this keeps up, I wouldn't be surprised to see Cheree discontinue SE, if only for self-preservation and out of good conscience. I'd hate to see it go because, despite the fact I rarely send in a LoC, I enjoy reading it and I think we all have to agree that Cheree does an excellent job of editing, layout, etc. I know the possibility exists of her suspending publication because I walked out with her when she left Star Trek fandom. The reasons were the same as what is happening in SW fandom, but the ST group seem like amateurs compared to the attacks I've seen in SW fandom.

If nothing else, try to remember the old axiom: "If you can't say anything nice about someone, don't say anything at all." Can't we each disagree with an opinion stated in SE without adding to it a hateful and vociferous personal attack? And if you can't do that, at least respect Cheree enough as editor to not put her in a position that forces her to make decisions concerning basic 18th century constitutional rights.

As I said before, IT'S ONLY A MOVIE.

((Editor's Note: This is a bit embarrassing. I swear that all the above was completely unsolicited. I've never to date turned down a LoC that came in, but I have exercised my editorial blue pencil more than once to eradicate bits that were offensive or vicious or just plain catty. People have pretty much responded in a positive way to my editorial in the June issue asking for cooler tempers and I appreciate it very much. And, thanks you, Laura, for your applause; egoboos are always welcome!))



Jeanine Hennig
PO Box 166362
Irving, TX 75016

H'lo, all! (Did I beat Annie Wortham this time, Cheree? After all, if Mickey and Chris can have a little friendly competition...) ((Ed: Yup--look's like Annie wasn't fast enough on the fingers this time.))

Sandra Necchi's article I found very thought-provoking, if sometimes a little out of my depth. I am not the best on politics, but I found her discussion to be very plausible. It made me think a bit about the political situation I have in my own series and I think it helped a bit, too. Thanks, Sandra.

Marcia Brin's article I found, in the first paragraph, to be very logical. I also found Ben's behavior disturbing in ROTJ. But as the rest of the article went on, I couldn't decide if it was an article about Ben or Luke. Interesting idea, though--why don't you write a story on it, Marcia? I'd love to read it. As a matter of fact, you can always send it to ME for FAR REALMS! (Hint, hint...) But still, the opinion on Luke... *glitch* Okay. I'm tired of talkin' about it. But ... *glitch*!

I scanned through Jean L. Stevenson's Threepio article, but didn't read it all the way through. Nothing against Jean and I often enjoy her writing, but I just can't get into Threepio.

Thanks, Cheree, for your editorial comments, and boy, am I envious of Sally Smith!

Something Mickey said started the wheels in my brain whirling and I haven't been able to sit still since. Turning your fan fic into pro fic is an enterprise that I've been seriously considering for some time.

Just now have I gotten the initiative to really start working on it--it IS so much easier to write fan fic. No risks, besides some that aren't THAT risky, and you have an audience that is, mostly, appreciative. To start on pro fic is somewhat of a scary undertaking, and I thank fan fic for giving me the confidence and PRACTICE to get me ready to go pro. I do love SW, and plan on staying in it for a long time to come, and keep writing, tho'--you can never have enough practice and can always find some of the most wonderful people in fandom.

Wedge Antilles the real hero of the SW saga? I LOVE it! Hey, don't you people know? Wedge is a Jedi, too! (In MY universe, anyway... So there, Cheree, let's ALL plug our stuff! File under self-gratification department, file 13...)

All right, Carol Peters! Here's to MORE self-gratification! When all's said and done, ROTJ is one hell of a good time!

Rose Arnold, it is wonderful to see that someone else picked up on Luke's mouthings in ROTJ. I didn't say anything for a long time, 'cause I didn't want anyone to accuse me of getting things out of left field--thanks for having guts! (I have a disturbing tendency to watch Luke's mouth--and not just because of the dialogue, either! So I try to keep my lusting in my own backyard...most of the time, anyway.) This gets back to the loneliness I see in Luke in ROTJ, again. I'm not sure that he IS over Leia. You don't heal that fast. But, for her sake and Han's I think, he's doing a darn good job of hiding his feelings. And THIS leads into a comment Cheree made about the fact that some persons ascribe the Judeo-Christian ethos to SW. ((Ed's note: Because it is our cultural norm and George Lucas' cultural norm, we automatically assume that it also applies to the SW universe, which may not necessarily be the case.)) Yes, it IS intimated in the series, but that doesn't mean that it IS the only way. There's no telling how their sociological rules run. But, assuming that brothers and sisters DON'T marry or lifemate or whatever, it must be tough on Luke to find that the girl he loves is forbidden to him. Farm kids (I speak from personal experience)

either know it ALL, or grow up ignorant. I was one of the latter and Luke seems to be as well. Tough spot... BUT, getting back to the "ethic" comment, it seems to me to be VERY valid. There have been several trillion different codes of ethics on Earth ALONE, not to mention what a whole galaxy must believe!

And this leads into open-mindedness and what Barbara Brayton and P. J. LaVasseur said about it. I'd like to add a couple of thoughts to what they said. Fen constantly call upon the concept of IDIC, then turn right around and keep a closed mind on so many things. Isn't there a valid point to be commented upon by everyone? And shouldn't WE be the first to look upon that viewpoint and say, "Yeah, I may not agree, but I can see where you're coming from. That could be!" "From a certain point of view" was a line delivered with a lot of snobbery in ROTJ, but there is an essential truth there. A lot of the things we hold dear DO depend on our point of view, and everyone has their own truth. Who was it that said, "I may not agree with what you say, but you certainly have the right to say it"? Let's try to do a little more of that.

Danaline Bryant mentions Han's wanderlust in connection with his marriage to Leia, and that gets me on ANOTHER soapbox. (Not to what you said, Danaline, but to what it reminds me of and what I've heard from some other fen.) WHY does everyone assume that when one is married, they are tied down? I guess it comes from our society today--I've even started to hate the word "marriage" myself, because of what it's started to stand for. But a giving, mature relationship between two people--and there's not many of them today, I agree--means that if the one you love enjoys something, you give them that enjoyment. Leia would (I hope not!) tie Han down any more than he would (also hopefully!) demand that she give up her position with the Rebellion. This "chained down" label is what has killed heroines off--and heroes!--for the past decades in every form of fiction. It's stupid. It sucks the chrome off a bumper. End of lecture.

Marlene Karkoska--PLEASE, PLEASE don't ever hesitate to write in! EVERYONE has a voice

in fandom, whether they write, draw, publish or read. We're all in this together!



Ann Wortham
P. O. Box 421
Cedar Hill, TX 75104

I understand that there is a plan afoot by Nenni Henni (oops, Jeanine Hennig) to have her letter appear ahead of mine in the next issue of SOUTHERN ENCLAVE. I think you should spoil her evil plans and print my letter before hers ANYWAY. Besides, you'll get to watch her lip quiver; you know how she is when she doesn't get her way! ((Ed: Just not quick enough on the draw! You gotta be faster than that to get in ahead of Jenni Henni.))

Anyway, in regard to Marcia Brin's article in the last issue, I'd like to say that I found her theory very interesting and even plausible. If the Emperor were indeed masquerading as Obi-Wan, it would explain a great many things that really don't make sense as they stand. I enjoyed the article.

Michelle Malkin: Why, thanks for pointing out that Wedge is the hero of the STAR WARS saga. But didn't you know that I'm a member of Right Thinking People Who Are For Wedge?? Wait until you see the story that Jeanine Hennig and I wrote for WARPED SPACE! Are you going to be surprised!

So, what's the consensus on the Jani Hicks/M. J. Barrowman-Harper fiasco? I actually got a personal note from one fan (which was much appreciated) telling me that it could hardly be MY fault if Jani did kill herself. I have to agree that

whatever is going on was not caused by the fact that I sent Jani money!

((Ed's note: I have heard from several people, who seem to be in the position to know, that Jani Hicks and M. J. Barrowman-Harper are one and the same and that she/they are alive and well. Why Jani is passing herself off as having committed suicide and as acting as the executor of her own estate remains to be seen. I've passed more detailed information on to Ann as I've received it, but generally there seem to be a LOT of eyebrows raised in fandom about this whole charade.))

I'm sorry this is so short, Cheree, but I've just got to get this letter in ahead of Jeanine! ((Ed: Sorry, Annie; you'll have to come up with a bigger bribe next time.))

Before I end, did you see that trashy zine at MediaWest Con called FAR REALMS SEX? Can you believe that someone would have the gall to publish that thing and put OUR names on it?? Well, I am definitely not Worthit. ((Ed: Yeah, I got a copy of that piece of filth in a plain brown envelope from someone named Cherry Cordial wanting me to do some smutty nude illos for it.. Of course, I immediately turned it over to the Post Office to start felony proceedings...but not before making a xerox copy to keep as evidence.))



Karen Finch
13 Van Buren Avenue
Ravena, NY 12143

July 18, 1984

SOUTHERN ENCLAVE just keeps getting more interesting! Let's hope it continues through future issues! Keep up the good work, Cheree!

Carole Regine: Hi! I think you're right; Han and Leia are in for some tough times as their relationship matures. I can't see Han "settling down", or Leia putting up with some of his misadventures. It will be quite interesting to see how they work out their differences and problems, if the third trilogy is ever put on screen.

Carol Peters: You're right, too; nit-picking at ROTJ's flaws does take away one's enjoyment of the film, but I think that a good majority of the letters in SE try to add, not subtract, from the storyline. These letters help to delve into the characters more deeply, taking up where Lucas left off.

Barbara Brayton and P. J. LaVasseur: I know this isn't an Indy letterzine (Hey! That sounds like a good idea! How 'bout it, Cheree?!) ((Ed: The thought crossed my mind but sanity prevailed at the last minute--Falcon Press' publication load is already a killer; I'd have to be in the Black Sleep of Kali-Ma before I'd take on another zine!)), but in his defense, though Indy may not have conquered his phobia of snakes in ROTLA, he faced it. That's a tough thing to do, just ask any phobic. It took a lot of guts for Indy to go into the Well of Souls, when he could have sent someone else. I think he deserves a lot of credit.

Good point about Luke being apart, as opposed to being rejected. I think if I had gone through what Luke had, I would want to take a minute or two to be alone and sort out my feelings and thoughts.

Danaline Bryant: I like the one about Darth's crooked brother, Tax E. Vader. Seriously, I know what you mean about "hating the idea it's all over." I do, too! I'm glad, though, that we have a letterzine like this to share our ideas and to keep everything fresh in our minds. Thanks, Cheree!

I think you summed up most

people's feeling on the Han vs. Luke subject; the Galaxy IS big enough for more than one hero. Thanks. Let's try to keep in mind that these are two different characters, with their individual strengths and weaknesses. Luke and Han are friends, remember? Not in competition.

I hope Han doesn't end up planet-bound. That would be a big disappointment to me--seeing Han Solo turn into an unadventuring planet-side bureaucrat, or bureaucrat's husband. I hope Han can put his smuggling skills to good use in a less lawbreaking type of job.

Cheree: Great! Pre-production beginning on the first trilogy! I can't wait! Keep us informed of any new information...PLEASE! ((Editor's note: See Bev Clark's letter.))

Jeanine Hennig: Isn't it great so many different people can be obsessed with the same thing? At least it gives us someone to share our weirdness with!

Melody Corbett: Maybe Anakin left the lightsaber with Mrs. Skywalker for the son he HOPED to have. She could have later given same saber to Ben for safe keeping.

I think little children see Luke a lot clearer than we do. We tend to analyze Luke's every action and motive, but kids see him fighting the "bad" guys, so therefore, he is "good." A kid sees Luke's treatment of C3PO as necessary, Luke needed someone inside Jabba's palace, if all else fails. That is, if children need to rationalize Luke's treatment at all. As I've said, kids don't look for deeper, hidden motives; they see the surface level and enjoy it on that level.

A comment on the criticism that Lucas has few females in the saga. Yes, this is true, but I think it's a good sign that those females he does show are important members of the Rebellion and high-ranking, too!

One last thing before I sign off; I really hope these competitions between Han and Luke can stop. Yes, I consider myself a Han fan, but I still admire the character of Luke. I realize Han has his faults, as does Luke. Neither are perfect, but neither deserve some of the criticisms leveled at them. Putting down one character doesn't make the other "better," and there is really no point to it. Let's

try to appreciate Luke and Han for what they are...human characters. Not saints and certainly not demons.

Until next round, I wish you all clear skies and happy landings!



P. J. LaVasseur
1650 Wabash
Denver, CO 80220

Barbara Brayton
1550 Shermon #303
Denver, CO 80203

July 21, 1984

Well, we're back as a team again for this issue of SOUTHERN ENCLAVE. Since Barb and I were thinking pretty much along the same lines, a combined letter seemed appropriate once again. So here goes.

Editorial: Bullseye and AMEN!! Your concern that things have been getting out of hand is understandable. It could be blasters at twenty paces if we're not careful. So we'll be among the first to break new ground, as it were. Join us now as we venture into a new frontier, that vast uncharted region known as...RATIONAL DISCUSSION!

What kind of cover was Leia using? If you use the radio show as a secondary source, she was using her office as senator and her diplomatic status. She showed up on the planet the Empire was suppressing ostensibly to deliver medical supplies and spare parts. In reality the supplies were meant for the rebels. How did she get the plans for the Death Star? Again, on the radio show, a wounded rebel informed her of the existence of the battle station; in a subsequent battle the plans were captured. Leia then travelled to a rebel planet in a restricted system to retrieve them. (Remember Vader's remarks about trans-

missions being beamed aboard her ship?)

There is no proof either way, but we don't get the feeling the Falcon is semi-sentient, although it obviously has a very sophisticated ship's computer. It is not really clear what Threepio means by his statement. (The radio show only confuses matters more.) However, it appears that there has been a lot of mechanical trouble with the Falcon at the beginning of TESB; nothing seems to stay repaired. Possibly the computer has developed a glitch that has caused it to display inaccurate or inadequate information. Even Threepio has trouble communicating with it. Han does not seem to need the services of a droid such as 3PO everytime he has to make repairs. Also, in the novel, the "language" Threepio uses is a form of computer language, not a human communication. If the Falcon IS semi-sentient, "she" ought to know that this is not the time to be plaguing her captain with malfunctions. Or else she has a warped sense of humor.

(Pam) The more I thought about this question, the more I realized that the Falcon's computer is comparable in programmed intelligence to that of the Enterprise. It may not have a voice or be as large but it must monitor the same functions. And, as I recall, Enterprise had occasional glitches in its systems, too. I think its personality is what has been programmed into it by its designers.

Some Revolutionary Thoughts: It's difficult to discuss an article such as this when one does not have the background and knowledge of the author. When discussions get into areas requiring such expertise, the "lay" person is often left out in the cold. But we do think the last thing the Alliance would want to do is repeat the mistakes of the Old Republic. On the other hand, there must have been something good about the Republic when it began and it did last for a thousand years. Only later did the rot set in.

(Barb) It would be interesting to know in what way we in the West do not understand the Islamic fundamentalist movement. In some ways it reminds me of our own Christian fundamentalist movement, only the Moslems use the Koran as sole

authority instead of the Bible. Certainly when carried to extremes, as in Iran, there is nothing particularly admirable about it. Also, I wouldn't say the Catholic Church in Poland collaborates with the government. They try to remain as independent as possible while not putting themselves in open defiance. If they collaborate, as I understand the word, they would lose the support of the people. ((Ed's note: I think it's pretty remarkable that the Church exists at all in a Communist country!))

(Barb) It is difficult for me to imagine the Jedi encouraging suffering for any reason. Also, this strategy would play into Palpatine's hands. It seems more likely that Palpatine and his group would be the ones to encourage it, as it would help them gain support for their cause. I prefer to think that the Jedi did not become aware of the extent of the corruption until it was too late. I agree the Emperor was a corrupt individual who was able to take advantage of the weaknesses of the Republic at that time.

Some of the people who are conducting revolutions in Central America and the Middle East really do perpetrate acts of terror. I'm specifically thinking of the PLO. You can give all kinds of justification, but it still is terrorism. This does not excuse the actions of repressive governments in any way, but we need to be more even-handed in our condemnation. I prefer to think the Alliance is not like this; that there is a point beyond which they won't go. (Example--blowing up a full cruise liner just to eliminate one Imperial, or just to call attention to themselves.)

Carole Regine: We think Han has changed a great deal by TESB and certainly by the end of the film. Now, if he is eventually going to be unfaithful to Leia, it would probably be better in the long run if they didn't marry. But we don't subscribe to the theory. There is no reason to assume that Han is not ready to settle down; as Liz Gootjes pointed out, he has had years of "freedom." Years down the road, he's going to be old and may just want to live out his last days in peace and quiet. Besides, it's difficult, if not impossible to recapture the "good old days" once they're

gone; there are certain aspects of them we're sure he won't miss. Also, there's no reason to assume that Han will be stuck in a dull, boring existence, or that Leia will tie him to her with a ball and chain.

Sandra Necchi: Hey, we love them both, too!

(Barb) Much as it pains me, I must disagree with your paragraph on the Ewoks. I try not to hold Lucas to everything he may say in print or on TV. Anyway, I thought that the Ewoks came across very admirably. They were shown to be highly intelligent, in tune with their environment and very resourceful. It doesn't seem like a good analogy anyway, as the North Vietnamese regular army wasn't very primitive. Also, though I'm not an expert on the Third World, I didn't think RAIDERS or TOD were racist. Certainly the main character was not. In RAIDERS, Indy and Sallah were shown on an equal footing and in TOD Indy's conduct with the villagers was respectful and exemplary. It seems a bit unfair to say these films are sexist or racist; as you pointed out they are just simple stories. Maybe we are reading too much into them because of our modern perspective.

Michelle Malkin: Pam here. I thought about that too. How many other ambitious would-be Emperors are running loose? Or, was the Emperor the main link in the chain? Once gone, does the mechanism begin to break down?

Marlene Karkoska: Bravo! The simple fact that you picked up a pen and put something down is to be commended. As long as you write with a reasonable frame of mind, criticize factually and fairly, and your meaning is clear, you don't have to write brilliant tomes. Lady, you just did all of the above; "not very good with words", snicker, snicker. You needn't feel inadequate to the task of writing to a letterzine. Being a Big Name Fan is not a prerequisite. In fact, the more just plain fan who write, the better. And it is nice to know there are three of us, and Han, who know who to thank for his rescue! Yes, children do have a way of getting to the heart of the matter, don't they?

Fly Solo!

Jean Stevenson: The saber in the Jedi poster looks almost white in the middle and there

is a hint of color toward the top. There is also a white/blue saber in the B-sheet. It looks like the advertising/art department thought it would look better against a starfield. (Which you must admit pulls your eye into the poster--Pam.)

Offhand, we think if you are being digested, you will eventually wind up dead, if the thought of the experience hasn't already killed you. Anyway, who wants to experience a "new definition of pain and suffering"? There must be better ways to expand your mind.

Karen Finch: (Barb) On the question of whether the war is over, I think the one against the Empire is over. No doubt there are a lot of people who would like to replace the Emperor, but I don't think they are going to be able to unite around any one person, and there will be a lot of splinter groups. Most of the Imperial officers seem to have spent a lot of time stabbing each other in the back on their way to the top. It's hard to picture them uniting on anything.

Here Barb and I can't agree. I saw animosity between Ozzel and Piett, if only because Ozzel had reached his level of incompetence and Piett was a viable, if less experienced rival, with more common sense. Veers was a pro and quite competent. The others were just arrogant and a bit over-confident.

Ozzel probably suspected Piett wanted his job, and he was probably right. I said most of the officers were incompetent, not all of them. There are probably a number of them who have been waiting for just such an opportunity. But I still think you are going to see a number of factions competing for power; and the Alliance will do everything it can to keep them from coalescing. I got some of my impressions from the radio show. There seemed to be a lot of intriguing going on and everyone seemed to have their own spies. While piously proclaiming their loyalty to the Emperor, each was looking out for number one.

Terri Black: Man can learn a great deal from his teachers. But he must also learn from his experiences. They both go together. A medical student gets an M.D. degree in college, but he's not a doctor until he practices medicine. ((Ed's note:

Sorry, but that just made an old joke spring to mind--about an old man who went to the doctor but wanted to make sure the doctor was competent to treat him. "No need to be afraid," the doctor assured him. "I've been practicing medicine for fifteen years." At that the old man jammed on his hat and stalked out the door. "Practicing", hell!" he shot back. "I want someone who knows what they're doing!")

Yes, we used to be intimidated by those LoCs heavy with Theory and/or Artistic Criticism, though not anymore. (Pam here--I only LoC when I'm really disturbed or excited about something and Barb LoCs nearly every zine she reads.) We also agree with Cheree that too many zines come out at the same time every year. After you've read and LoC'd four or five zines, you tend to run out of original things to say, and time to say them in.

Tim Blaes: (Pam) As soon as I get time to read the V novel (it's way down on the list for both of us due to prior reading commitments), I'd like to see some discussion in SE about it. I'm pretty sure there are meanings from missing scenes that would make chewable discussion material. ((Ed: I read it after Tim spoke of it in SE and found it not half-bad as far as novelizations go. It read very fast and kept my attention throughout.))

Can you believe it? A whole letter has gone by with no mention of what's-his-name! See, Cheree, it can be done! ((Who?))

Remember: A coward dies a thousand deaths, a brave man only five hundred.



Sandra H. Necchi
73 Campbell St.
Fall River, MA 02723

July 23, 1984

Cheree had a legitimate complaint last ish about the vehemence of the discussion on Luke and its seemingly endless length. As someone who's joined the heated fray, I think Cheree and others are quite correct when they make such complaints and I would like to sincerely apologize for my part in all of it. But I feel some sort of last explanation is called for, clarifying the reasons for my reaction (and, I suspect, others). Consider: a small, select group of fans wages a hate campaign to convince everyone that a character you've come to admire, respect and love is an insignificant scumbag, that literally everything he does and says is arrogant, petty, selfish and totally evil. Even his genuine, sincere grief over the death of a beloved Master ("Master Yoda, you can't die") is deliberately twisted into an absurd, mean-spirited interpretation, used to show his supposed selfishness. Then there is the extremely unreasonable analysis of many of his actions that puts him in a catch-22 situation. He is condemned for retrieving his lightsaber and bringing it with him to the Ewok celebration. And then he is condemned for throwing it away because he can't "control himself". That last one blatantly ignores the already established message of passivity that the Jedi espouse. (Note that the retrieval of the lightsaber is a supposition, since we aren't shown this. You will find the vast majority of these claims are just that--suppositions, based on nothing really concrete, and quite often contradictory.) So, what do they want him to do? Throw it away or keep it? I wonder if these people have ever heard of continuity breaks, an extremely common occurrence in films. Lucas is not known for tight direction. They back Luke in a literally impossible corner in so many instances that absolutely NO creator could satisfy their expectations. Ah, but they do not stop there. And here comes the clincher. This is what makes this bout of criticism against a character so objectionable. They go on to

tell us--with unabashed certainty--that their interpretation is the only right one, that GL has presented us with all this, and they are merely delivering it to us (from Mt. Olympus, down to us poor, deluded, misguided innocents). (And they say Luke is arrogant??) Some say we should treat this faction of fans with more tolerance. Perhaps. But I admit that I have to decline. (Which is why this will probably be the last major LoC that discusses this issue.) I have always had a great deal of trouble tolerating people who tell me they're only "saving" me from the wrong path, that they're only giving me the "truth", that God is on their side, and that I should therefore treat them with more reverence. If these fans don't like the fact that I dare question their "truth," there's not much I can do about it. They have NO RIGHT to expect fandom to accept their interpretation as gospel. If that makes me a damned heretic, so be it. I'll be in good company. I refuse to accept self-styled Gabriels and Hermes telling me they're delivering some fabricated "truth." I resent the rigid, moral absolutism implicit in their version of things. By the way, I came into this discussion not as a Luke fan. I came into it opposing the disturbing negativism, the pettiness and hatred in many of the arguments against Luke. I sensed a blatant predisposition to hate everything about Luke for no other reason than an obsession with Han Solo. Had the target been Han, I would have reacted the same way. But a very positive thing has happened. All this arguing has made me think deeply about Luke. That thinking has made me discover what a complex, admirable character he is. I suppose I really should thank them.

There is a destructive element in their deification of Han Solo, and the attendant attacks on Luke. For those who may like Han, but who may not agree with the Han-o-centric universe, this smear campaign might make some fans react negatively toward Han; that is, become annoyed with him. I've already heard six fans (two who liked Han, two who loved Han, and two who are Imperial fans) say fandom's obsession with Solo has made them very tired of the character. I myself, after reading

so much fanfic with Han as a perfect hero, have begun to characterize SW fandom as having 2 unequal factions. The majority are in Hanfandom, and then there's the rest. Now I know this isn't a fair reaction. All I need is a good viewing of TESB again--that film made me an admirer of Han. I know I shouldn't equate a character with the zealotry of some of his fans. It is simply that one does get tired of such extreme devotion to one character who predominates much of fanfic. If it were Luke or Leia or Chewie or Vader, it would be the same. Han is a fine character but there's more to SW to enjoy than one very handsome, nice Corellian.

Notice that there is a very basic negativism in their arguments. For Han to be the central character and hero, it is necessary to attack Luke. For Luke to be the hero, no such negativity is needed. They have to tear Luke down. There is nothing positive, uplifting or inspiring about their versions of the story. If a parent is evil, then the child will be too. It's in the blood, like genetics. And the child must be blamed for having such a parent. What a depressing, hopeless message. An admirable thing about ROTJ (and there are very few of those) is that, by having Luke reject Ben and Yoda's moral absolutism (assuming they were not actually testing Luke) and view Vader as more than just an evil villain, the story becomes more complex, more sensitive. Vader becomes a victim of evil, which is a surprisingly sophisticated approach to the plot. While part of me does sympathize with Karen Osman's version of Vader as a pawn of no one, there is something to be said about the version we get in ROTJ. But I don't feel GL has really decided--or even thought about carefully--whether Vader is a victim or not. In TESB, he is his own power. In ROTJ, he is not. Anyway, it is this basic negativism that makes me believe their version is not GL's, since he stresses the optimism, simple joy and wonder of it all.

As to Brin's article on Obi-Wan--very interesting speculation. This is a simple preference not to believe Ben is wrong. Yet he's been proven wrong already, about Vader. In ANH, in the cantina, Ben whips

out his lightsaber and cuts off the alien's hand with absolute glee in his eyes. He looks positively power mad. There's more reason to believe in Ben's serious errors than in Luke's. There's a lot of naivete about authority in these arguments; an inability to believe GL makes filmic mistakes, that he can be sexist, etc. Certainly, GL's presentation of Leia as the Other may be sexist, but I find Marcia's and others' interpretation of Leia to be quite sexist. Her sole identification to them is as Han's woman. At least GL gives her a purpose other than as Han's reward/possession.

Ah yes, this "merely personal quest" business. One of the most familiar fictional motifs in stories about political/social upheavals is how such conflict affects one family, in microcosm. The conflicts of Luke and Vader are not without context. They don't occur in a void. Private feelings are merely controlled public sentiments. There is a background to the breach between Vader and his family. That breach is simply the breach between the Dark and the Light, the Republic and the Empire, the galaxy and its government, in microcosm. GL's solution for the destruction of evil seems to be to seduce it to good. Luke's search for the good in his father--and his ultimate success--heals the breach. This is all symbology, of course. If you start analyzing it practically, not all of it will stand up. Fairy tales are not logical or consistent. Last ish, Bev Lorenstein and Susan Henderson alluded to all this quite well, in different ways. Henderson's brilliant line about political morality beginning at home ("the cause of peace and justice is served by caring for those next to one") expresses this idea wonderfully. It is the joining of the personal and the public, the individual and the political. This is a very powerful, enlightened idea and, if realized, an answer to human mendacity, misery and desperation. But Brin's article was a finely written piece. Yet I'm still waiting for someone to tell us that those smiling Jedi at the end are not really who they appear to be.

Jean Stevenson's article was also fun. But I have to

disagree with her contention about Han. He treats the droids with nothing more than irritation, indifference and as much insensitivity as the rest of GL's universe. I rarely see Han treating them with "warmth and affection"--quite the contrary. And Han treats 3PO as an equal? Which SW films did you see??? "Threepio has the human option of striking away the hand, continuing to talk in the face of the finger, even fighting off the Princess"?? Are you kidding?? Sorry, I just don't see any of that happening.

On the subject of color--anyone but me who's bored with the whole thing? To put it bluntly, WHO CARES?? SO WHAT?? Since GL himself said in the PBS special that Luke's black costume is "a lot like the one in the first film, only black and more Jedi" I think that pretty much closes the matter. (I have the special recorded.) I can't believe the inordinate amount of symbolic importance put on the color of costumes, for pete's sake! It may make for some slightly interesting observations but little more.

Marcia Brin: Just want to confront various lines from your letter last ish. "Who else but a god can treat his companions in any manner he chooses and never apologize, without paying?" Interesting. I ask everyone to read that quote remembering that Marcia is a believer in the "hidden god Han" theory. "I don't believe in instantaneous redemption." That's not the point. Don't ascribe your own preferences to GL. You have no idea what goes on in GL's mind. You may not believe in it, but GL may, as a cinematic device. Criticism of Luke's treatment of the droids? Okay. (But I don't know why he's singled out, especially since he's the one that remembers them the most.) His failure to sense the pit at Jabba's court? All right, maybe. I think all the characters have these little lapses, really. But I don't make them out to be monsters. Here's a challenge directed to you and all the other Luke-haters: Let's see you devote an entire LoC to what you think Luke should've done AND his attributes. Fair criticism implies an understanding of someone's good and bad points. You

have devoted volumes (very repetitive and ultimately unconvincing to anyone but a Luke-hater) to the latter. Let's see some discussion of the former. Come on, you Luke fans! No more defenses where there's none needed! Let's talk about how nice he is!

As to Marquand's statement about Vader realizing there is a power greater and darker than himself, I found your convenient dismissal of the Emperor as that power very indicative of much of your argumentation. You dismiss outright many valid possibilities very quickly. Sure, Vader's known about the Emperor for 20 years. That's not the point. In TESB, Vader talked as if he believed he was the ultimate, superior power. He certainly didn't sound as if he realized the Emperor's true power then. In ROTJ, he's submissive, far less defiant. He's realized it now. ((Editor's note: Makes you wonder what went on with Darth between TESB and ROTJ. Perhaps the Emperor called him into His Presence for a little refresher course in Who Is In Charge Here, hmm?))

Mark Hamill's comment about coming to terms with the fact that Luke Skywalker is no more and then his "Oh, dear, I've given something away"--you immediately dismiss the possibility that Mark is referring to Luke not being in the first trilogy by saying that anyone reading the interview would know that. Here's another deliberate search for negativism and a convenient dismissal of the more valid answer. Brin is assuming she knows what's going on in Hamill's mind and that every reader of this interview knows what goes on in the first trilogy, a sweeping assumption to say the least.

GL may take racism seriously but, like most Hollywood filmmakers, he is prone to racist presentations of certain peoples, however unconscious. TEMPLE OF DOOM proved that to me conclusively (he and Spielberg owe the entire Hindu world a very big apology), and I'm not the only one who's noticed this. The kind of film genre that he is celebrating in RLA and TOD is an inherently racist genre: white man or men goes to Africa/Asia/Latin America and helps out poor, ignorant, childlike natives or exploits, uses or steals from mean, rotten, cannibalistic tribe that dares to defy its

colonial masters. It is a decidedly arrogant, chauvinist, stereotypical view of the Third World. And I have to disagree with Cheree here in her editorial when she criticized my use of the word "racist". ((Editor's note: I was not criticizing you or your usage of the word "racist" in my editorial comment last issue. I was saying that I had gotten a LoC from someone who very nastily pointed a finger at another fan, called them by name and labelled that fan a racist, along with other very ugly titles that I refused to print.)) I'm a film critic and criticism goes beyond merely analyzing plot, characters, direction, etc. It also involves delving into the themes, messages, assumptions, attitudes implicit in a film. To point out racism in a film is as common as pointing out flat characters and as valid. There's nothing vicious or petty or basically wrong with this kind of analysis.

Luke sees no evil in Vader? Interesting how a belief that there is good in Vader gets twisted into meaning there's absolutely nothing wrong with him. Distort, twist, dismiss the valid. That's what I see in all of Marcia's reasoning on this issue (the idea that 3PO is mad at Luke was a real doozy!). Give me a concrete example of Luke not wanting to kill Vader out of fear. Where is this shown? You condemn Luke for fighting Vader and then you condemn him for not fighting Vader. (Yet, again, I thought passivity was the key.) Just what do you WANT him to do? Criticism is easy. Positive analysis isn't.

Now here's the best example of your double standards: "The fact that Han and Leia still care for Luke at the end tells us not about Luke, but about them, and what kind of people they are." This is exactly why we admire Luke for still caring for Vader. I'm not really surprised you don't extend this same gracious understanding to Luke.

Liz Sharpe: I'm an anarchist, so I disagree with your comments on authority. Authority in and of itself is wrong because it is hierarchy. Hierarchy is inequality, which is injustice. I prefer to believe Luke because he is not an authority figure.

Tim Blaes: DR. WHO and THE AVENGERS has been done (though not very well) as has WHO and BLAKE'S 7 and QUESTOR/GARY SEVEN. I too enjoy cross universes, but they're usually not presented very well.

Anyway, let's all finish this anti-Luke nonsense and get on to some interesting discussion, like the relationship between Luke and Leia, as well as Han and Leia. Where do they go from here?



Marcia Brin
39 Crescent Drive
Old Bethpage, NY 11804

I have to admit that I have serious reservations with your editorial policy. I totally agree that there is no place in a letterzine for such juvenile behavior as personal attacks--and these, by the way, consist of more than just saying "idiot"; there were some letters last issue that, in my opinion, crossed the line, despite disclaimers to the contrary.

My problem is with the rest of the editorial. We are, unfortunately, starting to get into the censorship of ideas here. Of course people are getting hot under the collar: they are arguing about morality and what they consider right and wrong. I agree that that is no excuse to behave like a rabid dog, but it does explain why people feel strongly about the topics under discussion. The problem is that when you attempt to eliminate central issues of the films from discussion, you leave nothing of any real interest behind. Certainly, details go to creating atmosphere and believability in a film itself, but that doesn't mean people are interested in entering into lengthy and meaningful dialogues on the lengths

of hems on Alderaan. If this were as much as the films were about, how many correspondents to letterzines would still be writing? An examination of the topics suggested in the editorial itself clearly emphasizes this: they are irrelevant.

Even more, they call for fiction, not opinion. What was Vader referring to when he said "mercy mission"? Who knows? There is absolutely nothing in the films or ancillary sources to give you any idea (Daley's idea is exactly that, his idea. Fiction.). What you are asking for here is for everyone to write their own story about it, as it's not possible to hold an opinion about something written in air. That's for fanzines, not for letterzines. Letterzines, as I understood it, were designed as vehicles to discuss and analyze the films.

Your editorial also leads to a query. Are you eliminating Luke entirely from discussions? There virtually isn't anything you can say about him, from any of the films, that does not go to the issue of whether he succeeded or failed (everything has, after all, been leading to this). To say that you feel Luke was right, became a Jedi, etc., is to directly comment on the issue; how can that be permitted without permitting people the right to disagree? We are right back in the middle of everything again. The only way to avoid the topic is to literally write Luke off as a subject of discussion. I can't imagine that that would please anyone, but I also cannot see how to avoid it and remain fair to all your contributors. I think that if this editorial is going to be your policy, you will have to set out more specifically what can be talked about and what cannot.

In response to my criticisms of the Leia-Luke bonding remarks, some people are saying that they are not talking about incest, but about Force-bonding. Have you guys read the zine stories yet? You may be talking about Force-bonding; they are talking incest! Isn't it amazing how, in one swell foop, Lucas has made that a viable alternative for any number of fans. It also leads to a question: what the hell is Force-bonding? It's not in the film or the novels or any of the ancillary sources. It might make

a nice fan story, but it has no basis in the films. We don't know enough about the Force to know if it is even possible. And there are things in the films which seem to argue against it. Vader stands next to Leia any number of times and can't even see that she is a Force-user, much less related to him. He has no idea of what Luke is up to at any time; the Emperor has to tell him that Luke will come to him, there does not seem to be any bond across distances. Leia, throughout the entire Endor sequence, seems to have absolutely no idea what Luke is doing or whether or not he is in any danger--nor, in fact, does she seem to care (there does not appear to be any "bond" that creates empathy between them)! Luke declares that his father is on Endor, when Vader isn't anywhere even close. Some bond!

Two other points on this: First, since Han is a Force-user (those of you who have trouble with this concept, keep saying things like "sarlacc, sarlacc" over and over to yourselves), the physical love relationship between him and Leia would be enhanced by any Force-talent they have. Second, I'm amazed at the number of people willing to condemn Luke to a loveless existence. An adult male does not need a sister, he needs a wife, and since you claim not to be talking about incest, you are also demanding he be celibate if Leia is to be his prime bond. This hardly seems fair to him. He should be out looking for his own female half, not hanging around someone else's. It seems a very lonely way to spend the rest of his life.

It appears that I did not express myself as clearly as I could have on another topic and I apologize. To those who have questioned my remarks on Luke's behavior when he is under attack by the Emperor, I regret my lack of clarity. I was not criticizing Luke's screaming. He did so in TESB when Vader cut off his hand and I found nothing wrong with it; it was perfectly understandable and it in no way diminished him. However, with ROTJ, I was talking about Luke's begging. Not only is it decidedly epic-ly unheroic, but he is also asking someone else to sacrifice himself on Luke's behalf, as he did at the end of TESB. Luke does not seem to have progressed between the films.

Someone wrote that Luke's anger was O.K. because all Jedi have rage. I really wish she had also provided the basis for this sweeping generalization. Yoda flatly says otherwise. In fact, he points out that Luke will not even know the difference between the Light and the Dark until he is calm and at peace. Little wonder then that he does not realize he's in trouble; he's in such a state that he cannot even recognize the Dark from the Light. Perhaps one does not become a Jedi until one has those negative emotions under complete control.

Sandra Necchi asks what I would do if GL were to tell me Luke is fine, he's a hero, he's done right and so forth. Well, it really is a moot point, isn't it, since Lucas has NEVER said any of those things. However, I'm afraid I do have a question back: when you asked that question, your implication seemed to be that I would tell him he doesn't know what he's talking about and you believe that this would be an incorrect attitude (which it would be)--but this has me puzzled, since, based on your article in SCOUNDREL (as well as letters in that zine), that is exactly the attitude you are taking, not some hypothetical remark never made by Lucas, but the actual events on screen in this film. You have declared the film to be sloppy, stupid, careless and mistake-ridden, and you have told us that Lucas doesn't know his universe or characters (e.g., he shouldn't have made Han a general because you didn't need him to be one; maybe he did, though?). In fact, you came out and stated that anything Luke does that's negative you consider illogical and dismiss (at least we agree that Luke is doing things that are negative). (In order to avoid allegations of misstating Sandra's remarks, I had intended to quote from the article--we are, after all, charged with what we write--but it would have meant reprinting the entire piece; it is all a criticism of Lucas: he doesn't take his universe seriously, he doesn't care about the characters or "logic/illogic", etc. The only sentence I did take out to quote here has to do with ignoring what you don't like--which appears to be what I am being accused of, even though, as noted before, Lucas

has never spoken on the issue-- "...I view these illogical presentations [i.e., Luke's negative behavior] practically. I simply see them as carelessness on Lucas' part and ignore them." No wonder Luke is fine, if we can ignore everything he does we don't like!)

Your question of me notwithstanding, I have never dismissed anything in ROTJ I didn't like, and there are any number of things I don't; instead, I ask "why?" and examine them. And that seems to be the real split: one side trying to examine and analyze ROTJ, to dig beneath the surface; and the other, insisting the film be declared stupid and illogical, and viewed on its most surface and juvenile level. Again I ask why? What are you afraid of?

After reading your letter, Sandra, I have to believe that you are essentially conceding my points. When one gets past your rhetoric, it seems clear that there really are no supporting arguments or facts, nothing from the films, from Lucas or Marquand or Kershner or Kurtz or anyone, or from any of the ancillary sources to support your generalizations. It really all boils down to saying: "I don't like what you are saying, therefore it's wrong." Well, in a debate, the only really effective method of opposition is to use facts and reasoned arguments. And since they are the most effective, the absence of such facts suggests that they are not available to you. I'm not inflexible; I have tried to examine the film carefully, and my training leads me to do so from all directions. The opinions I hold now, after such analysis, are obviously the ones I think are correct. This does not mean that I might not have missed an angle or even a whole bunch of points, or that I am not totally wrong on any number of things. If you can show me the things I missed, prove to me that I am wrong on a position, I will concede your point. However, simply telling me that I am wrong--and that you don't like what I am saying--will not convince me to change my mind; in truth, I didn't expect you to like my opinions. That does not mean I am wrong any more than it means that I am right; it just means we disagree.

Well, onward. I just wanted

to examine the Leia-as-Luke's sister and Leia-as-the-Other a little more. A number of the points and problems with this have already come up in several letters and articles: for example, how stupid it makes some of the behavior both in the films and that which must have preceded the second trilogy story (e.g., leaving Leia right under everyone's nose without knowing if she would look like her parents, in fact, having her mother out in the open--long enough, at least, for Leia to remember her; Obi-Wan's "only hope" statement, etc.) and how sexist it is (tossing her to the wolves while hiding Luke away, refusing to train her despite this being their "most desperate hour" and so forth. Note that Lucas has shown himself to be concerned with criticism of racism and sexism: in TESB he added Lando and he gave us two brief--and unnecessary scenes--designed to show that Leia was in command of that branch of the Alliance, even over the military commander. Why then would he do this?).

However, one of the points that begs greater analysis is the question of what actual supporting evidence do we have for this? Actually, precious little. The only "evidence" at all can hardly be considered objective or, for that matter, even probative. It's Luke's declaration that she is. The problem here is that Luke really would not have any way of knowing this. Obi-Wan, if he is Obi-Wan, would, yet the figure Luke speaks to on Dagobah fails to give a straight answer. If Luke's assumption were true, why didn't Ben just say "yes"? Why all the double-talk? "Your feelings serve you well." That could just as easily mean: "Well, she's not for you, and jealousy is one of the fastest paths to falling, so it's better you think that way", or any number of other things.

There are various things that undercut this declaration (by the way, most fans have been extrapolating it to mean that Leia is the Other of TESB, even though that is not what Yoda told Luke; in ROTJ, he did not speak of another hope, but only of another Skywalker. They may not be one and the same.). Leia had been around Vader under the most trying circumstances, but he never even picks up an iota

of Force-talent from her. The Emperor never does either; his "great disturbance" is male ("son of Skywalker"). When Vader reads Luke's thoughts on the Death Star, he still doesn't pick up Leia. Could it be that Luke, deep down, does not really believe it, either, and that's why it is not in his mind?

We never see any Force use of any significance from Leia. She "feels" Luke at the end--which may be his sending as much as anything else--but Yoda told us that everyone had some Force talent. For someone who is "another hope", shouldn't we have something more significant than this? Besides, what's the point? If Leia were already trained, O.K., then she might have a function vis-a-vis the Jedi in the future, even though she does not seem to have one now. But we have seen nothing to support any prior training on her part--her own statements argue against it. I really do not see Leia training in the future. All her inclinations seem to be toward government and leadership positions, rather than for the police force. If she isn't already trained, if she does nothing with it in this film, and she isn't inclined to it in the future (it just doesn't seem to be her "bag"), then why do it? It really does come down to being just a slap at women. Hey, we just nominated Geraldine Ferraro for Vice-President, we don't need this tokenism!

Two last points on this. The first is that at the end, when the three figures appear, note that Leia goes right over and does not see them. Why? (And, by the way, notice that Han does. He is not just looking at Luke; he deliberately cranes his neck and looks around Luke at the figures. We have essentially identical behavior between Han and Luke at this point--they both look at the figures. Let's face it; we really don't know that Luke sees them; he's never in a frame with them. For all we know, we may be the only ones who see them!). The other point is that if this brother-sister relationship is accurate, Lucas is setting up a potentially deadly triangle (rather than resolving one): notice that, at no time in ROTJ, does Luke ever acknowledge the relationship between Han and Leia. The possibility of destructive conflict in the future is enormous until

he does.

To Terri Black: This will be brief and, I'm afraid, blunt. If I offend you, I'm sorry, but you offended me with a portion of your letter. Criticize fandom if you wish, criticize Han (or any other character), criticize me. If I disagree, I will say so; if I agree, I will say that, too. But--please--leave my religion alone. I will say right up front: I'm very touchy about that. You are a part of fandom and thus have a right to criticize it; you do not have an equal right where my faith is concerned. If Luke is a volatile subject, imagine what a powderkeg religion is.

I am quite sure that you meant no offense. However, this is indicative of one of the problems with our letters: we are not always, unfortunately, stopping to realize how some of our more subjective comments are going to be received.



Mary Urhausen
42 Three Mile Road
Racine, WI 53402

July 21, 1984

Uh-ohhh... This was going to be one of those long, eye-straining verbose LoCs, that touched base with every letter in SE#4, crammed with praise and jeers, etc., etc., etc. That was way back when I first received and read SE#4--this is now, only a week before the deadline, and me without even my darn ad copy typed up yet!! So I'll tell you what you're going to get: a very abbreviated version (one might even say mercifully brief!) of some of my marginal comments on the letters in SE#4; and a somewhat more detailed reaction to the "Ronni Sacksteder Affair."

I've flipped through my somewhat mutilated and marked-up copy of SE#4, and here are some of my instant reactions scrawled in the margins: By Barbara Brayton and P. L. LaVasseur's

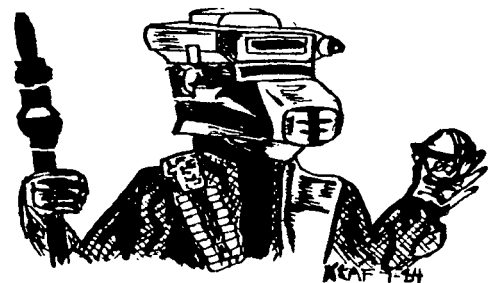
letter, I have written in the margin, "Two smart ladies!" I think that sums it up nicely! Their last paragraph should be cut out, laminated in plastic and stuck above the writing desk of every LoC'ing fan in SW fandom. To Jeanine Hennig (Hi, Jeanine!): And I thought I was the only adult woman in America who got off brushing her teeth with a Luke Skywalker toothbrush! We are weird--and I love it! To Sandy Necchi: Sorry, but I do happen to think George Lucas is influenced by the fans. That does NOT mean that I think (a) he will change his stories because fans don't like something about them (or that he should, for that matter!); (b) that there is anything intrinsically "wrong" with the Saga-according-to-Lucas; or (c) that George Lucas only makes these films for the money, or that making a huge profit is all he cares about. But I DO think that the way fans react and especially the way fans behave definitely DOES influence George Lucas; and quite frankly, there have been some times in the last year that I would have been somewhat embarrassed to walk right up to him and identify myself as a "fan", because of the way some of us have been carrying on. It's one thing to feel disappointment, or to disagree with the Saga-as-presented and quite another to publically vilify the man himself. Okay, here goes: I admire George Lucas, and I'm grateful to him. I even like the guy, on a personal level (even though I don't know any more about him than the rest of you do!). That makes me not only a SW fan, but a George Lucas fan, too. And the message I would like to send to him is not "What the hell do you think you're doing?!", but "Thank you for sharing all of this with us; for which I will gladly squander some of my money (and pay no attention to those loud, opinionated bozos in the back rows!!)"

So much for SHORT comments! Marlene D. Karkoska: In the margin by your letter, I wrote "GOOD!" Guess I was impressed!

Bev Lorenstein: Another Karen Ripley fan! The girl can write! Oh, and a note to all who inquired about the S.P.P.H. S.I.S.: Membership is open to all; we have no dues; our unofficial motto is: "He IS a 'nice man'!" (t-shirts coming soon!); and our first gathering will be

at WorldCon in LA (dress is casual).

Now for the Ronni Sacksteder letter. I was both appalled and outraged to read the original letter, but greatly encouraged by Susan Bridges' subsequent comments--since they reflect my own attitude. The whole business of creating, buying and selling fanzines is dependent on mutual TRUST and INTEGRITY. In my opinion, Ms. Sacksteder violated both of these things by her conduct. I'm obviously no "zine authority" with years of experience or anything, but I think I've grasped the principles of the enterprise. This year, Samia Martz and I co-edited our first zine. We may have been stupid, optimistic, and mildly gorked-out when we agreed to publish THE WOOKIEE COMMODORE, but we had one thing firmly in mind: the only money that was going to be lost on this venture was OUR own!! We wouldn't have gone into it if we didn't already have set aside, before one story was ever accepted, before one word was put on paper or one ad placed anywhere, enough money of our own to print the whole thing out of our pockets. I'm not saying that everyone should have to absorb all of the costs of printing a zine themselves--but you should be able to, IF you have to! At the very least, you should be willing to promptly refund every cent of every deposit, if for some reason your zine doesn't go to publication. Fans have a right to expect NOTHING LESS from zine-eds--or there isn't going to be a fanzine business for long!! I find it personally repugnant that anyone would treat the zine-buying public--of which I am a member!--this way; and I, too, find Ronni Sacksteder's behavior totally unacceptable! (My comment in the margin of Susan's letter is "AMEN!!")



Sonia Blodgett
4829 De Medici
Sierra Vista, AZ 85635

July 24, 1984

I like to write letters (even though I am not very good at it) and I love the Star Wars Saga, but I didn't have the courage to send a letter to a letterzine until I read Bev Clark's letter in SE#3. Her lists of reasons for why LoCs are rarer these days made me realize that most media fan fiction editors probably welcome letters from any concerned individual, not just BNF's, and prompted me to get over my inferiority complex and type a letter to SOUTHERN ENCLAVE in the hope that it might actually be printed. I almost hope that it is not printed because, if I am noticed at all, I will probably end up having my opinions and ideas torn to shreds in SE#6, but what is life without a little excitement? So, here goes. ((Ed's note: Let me jump in here for a second and say that no one should ever be afraid of writing just because they are not a "BNF". All this Big Name Fan business is a lot of nonsense, anyway. We all started out at the same place in fandom and there is no inborn royalty...just people who are more vocal than others. Don't let a few outspoken people intimidate you; 98% of the folks in fandom are considerate, kind and interested in what you have to say!))

First off, let me say that SE#4 was great not only for its layout, well-written articles and interesting letters, but also because it expresses a concern I picked up after reading SE#3. Interest in SW is supposed to be fun, not the ultimate intellectual experience and even though a moderate level of seriousness and disagreement can be fun and constructive, too serious is a big turn off. You get my award for good advice of the quarter year (for all that it is worth), Cheree, Michelle Malkin, Mary Urhausen, Bev Lorenstein, Carol Peters and anyone else that I forgot to mention.

Marcia Brin, Jean Stevenson, Melody Corbett: Now, I don't think that you are members of the Luke Skywalker Defamation League or anything like that, since you are probably the most rational voices around that are

criticizing Luke (I disagree with almost everything you say about him, but at least I can see where you are coming from. I haven't been able to make heads or tails out of some of the Anti-Luke letters I've read in other letterzines) and are genuinely concerned about the morals, definitions of rite-of-passage and responsibility, etc., portrayed in the Saga, but why are you criticizing Luke Skywalker when you should be criticizing George Lucas himself? The reason you don't think Luke is a nice person, hasn't gone through his rite-of-passage, and is still in serious danger of falling to the Dark Side, etc., is because your views of morals, et al, are different from George Lucas. It is as simple as that. You are also going to have to face up to the fact that while you think that Han Solo is ten times more worthy than Luke, should have been the Other, is the most important person in the Saga, etc., George Lucas does not. If you ask me, I think Han and Luke are equally worthy, noble, fearless, etc., but neither one of them is the strongest, morally and emotionally, in the Saga. Princess Leia is.

Thank you for sharing your experience at the World Premiere of Jedi, Sally Smith. I can still remember how excited I was about getting to see Jedi a couple of days after my high school graduation (I almost overloaded with happiness that week). I had to get up at three o'clock in the morning and take a two hour drive to Tuscon with a couple of friends that I had seen Empire with when it premiered in Europe at the U. S. Army movie theater in Frankfurt, Germany (for those of you that are wondering about that, both my dad and those two friends' (they're sisters) dad are in the Army, and we were neighbors in Giessen, Germany, about forty miles from Frankfurt. Anyway, by some weird accident of fate, their father was stationed at the Army post next to Sierra Vista, Arizona, a year after my father was, and I just happened to run into one of them on the first day of my senior year. Isn't it a small world?) to see the 6:30 A.M. show, but it was worth it ten times over. No matter how people criticize Jedi (and I have a few minor criticisms of my own), nothing

can deter from the feeling I get when I see each new Star Wars movie for the first time. I just hope Lucas makes more of them.

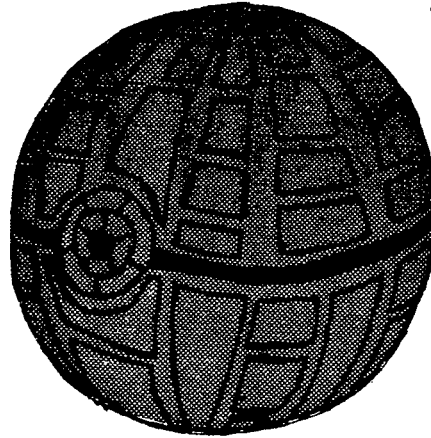
Karen Finch: You have it the other way around. It's not Yoda that wanted to tell Luke about his parentage and Ben disagreed; it's Ben that wanted to tell Luke about Vader but Yoda disagreed. However, I agree with you about Yoda seeming to have some sort of master plan and that only Ben was wrong who Luke unintentionally challenge authority. I mean, Ben was the only one that said that Vader had no good in him and must be destroyed, not Yoda. I'm sure Yoda was wrong about something in his lifetime (no one is perfect), but I just can't see anything that Yoda was conclusively wrong about in Empire or Jedi. Can any of you?

Mary Urhausen: Oh! Can I join S.P.P.H.S.I.S., too? And I would like to join Jeanne Hennig's S.F.P.O.L.S.A.G.W.F. while I am at it. While I am sure that Han is not a virgin and Luke is not a ladykiller, both those stereotypes are silly and unfounded (which is why I like to read counterpoints to those opinions so much). I would also like to add that one of the best things about SW is that it gives us three gorgeous guys to drool over. It's no like I worship Han's chin or Luke's dimples, but all bases of sexy are covered. We have All-Man Han, cuter-than-my-best-friend's-new-cocker-spaniel-puppy Luke, and debonair Lando. Isn't it great?

Tim Blaes: I commend you for trying to introduce other things besides Star Wars. I mean, as much as I adore SW, it might get kind of boring trying to keep letterzines going for four or more years if everyone talks about only SW. I would like to add one more of your cross universe teamups: Gremlins and E.T.

I better wind up this letter now, I think. If it is too long, my masochistic desire to have it all printed will definitely never be realized. To those of you that are still awake after reading this, I have only one thing to say (as cliché as it may sound): May the Force (and God) be with you!

NO, LORD VADER.
NONE OF OUR
CHARTS SHOW
ANY "CORNER
POCKET" OR
"SIDE
POCKET."



Terri Black
12020 N.E. 62nd St.
Kirkland, WA 98033

July 27, 1984

This is going to be a short LoC--about as short as my time. I just want to say my piece about fannish "consumer complaints." I don't know what to make of the letter regarding Jani Hicks, as far as what's happened to her. I do know it's depressing and upsetting, and I don't think any of us got into fandom so we could get depressed and upset. Something has to be done. I feel that the system of using consumer complaints has gotten out of hand. As a once and future zined, I want to tell you that consumer complaints printed in zines have made my co-editor Charlene Fleming and I very nervous on occasion. We haven't always had the most organized business practices, whatever the reason. I can think of times when we've discovered misfiled checks a year after they were written! I don't know that we've ever misplaced someone's record after cashing their

check, but I can see how it might have happened. We have been and continue to be profoundly grateful for the patience of our customers. If anyone never got their copy of SPICA, at least they haven't made a stink about it.

My point is that fanzines are basement/back room/attic operations and are subject to a few more glitches than, say, the Book of the Month Club. Yes, try to get in touch. I can even accept published consumer complaints--I understand the need for some recourse. But do we have to pour on the vitriol?

This is actually only a symptom. Another symptom is the letterwar on which Cheree's trying to blow the whistle. The problem is called TAKING FANDOM TOO SERIOUSLY! Not only do we get our intellectual egos more and more tied up in it, we find more and more of our money sunk into it as well. Time was when \$30 would buy six or more fanzines. When it only buys two, you're naturally going to be a little more anxious to get those two. It's money you're not spending on food, rent or car insurance.

My question: is this perhaps putting zines in a league in which they shouldn't be? A high-priced zine is risky for the customer. It's even more risky for the editor, who has to make the initial investment and take responsibility for her overhead. Most of us don't consult business lawyers when we start a zine, as far as I know--but costs are getting so high that maybe we should!

The alternative is to scale down our projects. I know--I like megazines as much as anyone. The editor who tackles such an endeavor usually brings superior skill into it and attracts a certain amount of talent. But the same editor could do smaller projects, couldn't she? Then, if she did have problems, she wouldn't feel the need to file for bankruptcy, or skip out altogether, or commit suicide; it would be manageable. And not only would there be fewer problems to deal with, people would get less riled about what problems did come up.

Fandom used to a light, fun place. If we don't watch out, it's going to collapse of its own weight.

Melody Corbett
35 West 92nd Street
New York, NY 10025

I've been thinking about what I was going to say here for days. I've started this letter five times, and I'm still not happy with the way it's developing. I guess that's because I'm basically a coward and would rather not put some of these things into words. But time to quit stalling, so here goes.

Sandra Necchi in her last letter expressed displeasure with certain fans whose views disagreed with hers, singling out Jean Stevenson, Marcia Brin and myself. She went on to say we were attacking Luke and attempting to change and confuse the meaning of this middle Star Wars trilogy and that we had no concrete evidence to support our theories. She indicated that we resorted to broad generalizations and referred to random (and by that I suppose she means irrelevant) quotes.

I don't want to speak for Jean and Marcia. As for myself, I know that I have been most careful in researching any ideas that I have put forth. (My train of logic might be very different from yours, therefore my conclusions different, but please don't ever doubt that there is thought put into the things I bring up.) I give you my word that the ideas I have put forth have not been to mindlessly degrade Luke and play havoc with the saga, but rather to invite others to explore the mystery that I think Mr. Lucas has presented us with in Jedi and maybe somewhere along the way to investigate some issues of right and wrong behavior (issues that Luke, by virtue of being a central character, is intricately involved in).

For example, you say my "involved" letter about Marquand's statements dealing with "the young knight" is not acceptable because I tried to tie Yoda's statement about there being an other in with it. Well, you may be right. In adding that statement ("There is another") to Marquand's quote I might have only complicated my own case. So I will start again, this time leaving out the element of the "other". Marquand said, "The young knight comes back and meets his pals and off they go for one gung-ho thrust."

I still eliminate Darth/Ana-

kin. He's too old.

I still eliminate Luke. He's not a knight throughout the gung-ho thrust (unless that gung-ho thrust happens in the last 10 minutes of the film.)

I still eliminate Leia. Marquand referred to the young knight as being male.

I still eliminate any new character. The young knight is someone who returns to rejoin his pals.

That leaves Wedge, Chewbacca, Lando, Threepio, Artoo and Han. Although I never stated it in my letter, I know who my choice is. But if you draw a different conclusion from this quote, I would really like to see it and the steps that you used to arrive at your answer.

Sandra, the reason I repeated the Marquand section from my last letter was to point out that I don't think that I have been indulging in "conveniently dismissed possibilities" and reaching "unconvincing conclusions" but that you have been dealing in blanket dismissal of ideas that displease you.

Although you accuse me (and others) of presenting unfounded ideas, your own letter seems to be one that was written solely to intimidate anyone from expressing any idea that runs counter to your own view of the saga. Since you chose to be so "aggressive" in your approach and then to back up this "aggressive" attitude with so little tangible evidence, I find myself left only with the option to react to the tone of your letter, and that tone I find to be insulting--which I assume was intended.

I notice that at the end of your letter you say that what you were criticizing was our ideas and not us. Well, tell me, Sandra, which do you want me to believe--your one sentence disclaimer or the two pages that went before it?

Cheree, I was going to go on with this diatribe a little longer, but I find that I just haven't the heart for it. I'm much more comfortable questioning the saga than in haranguing other writers, but that's just my problem. Examining the films I find myself drawn again and again to questions that center around Luke, his identity, his behavior, his destiny, and questions that seem to point up elements of the story that I suspect some of your readers would

rather not see.

I must say that your star in looking only at the light side, strikes me as very similar to Luke's attitude toward Vader--seeming only to acknowledge the good in his father and discounting all that is bad. Although there are many things in this film that Luke does that don't like, I do care about him enough to ask Leia's question "What's wrong, Luke?" Your last editorial seemed to rule the areas out as topics of conversation. Or were you just asking for cooler heads? Whichever, I will try to observe your zine policy in the future, but I would appreciate it if you could be more explicit in your next editorial so I will know precisely what your boundaries are.

((Editor's note: It was never my intention that Luke should be banned as a topic of conversation. I used the term "Light Side of the Force" as a metaphor, intending that it be read as a plea for us to lighten up a bit and back off from each others' throats. I really don't care what topics people pursue as long as it is done civilly and without overt hostility. A few people got carried away by the intensity of their letters and I was calling for order by asking that they cool off a bit before jumping back in.))

Also, Melody enclosed a copy of the article she bas her letter on and I am printing it here.))



PAGE 2

By Jeff Silverman

And if he's *really* lucky, The Force'll stick with him . . .

Jot this in your journals, pilgrims, and remind yourselves regularly of the insight: "We kid ourselves," director Richard Marquand's saying, "if we feel we're making art. History will decide whether we have or not." Hmmm. What, then, do filmmakers make? "Entertainment," lasers back the 40-year-old Brit by phone from Lucasfilms' spiffy new headquarters up in San Rafael. "And if at the same time we learn about life — and convey what we've learned — well, that's just dandy."

And that, from a galaxy not all that very far away, is the philosophy of the Cambridge-educated chap tapped by George Lucas to helm "Revenge of the Jedi," the third installment of the projected nine-pic "Star Wars" saga. The "Jedi," of course, is a Major Plum. Whole gobs of folk will zing directly to the box office the instant it opens. Tons of loot will be raked in. For its director, the pressure, as they say, is on.

"Yes, it *does* scare me," admits Marquand. "Of course it does. I'm old enough to expect the third one's the one critics are going to have their guns loaded for. The third guy through the hole is the one who gets shot at. The third cigarette is the one lit with a different match."

Marquand, you'll recall, received his appointment for the project following Lucasfilms' woes with the Directors Guild. (Lucas and company were fined a huge sum — the levy was later sliced substantially — for dropping director Irvin Kershner's screen credit at the end of "The Empire Strikes Back.") Since the Lucas folk are now no longer in step with the Guild — or is it the other way around? — they were forced to set up a search *beyond* the borders of Guild membership for their "Jedi" director. And it was upon Marquand — UA's just released his "Eye of the Needle" — that The Force finally descended. "My real reason for directing this film," says Marquand, "is that from the start I've been a complete fan of the saga. I've probably seen 'Star Wars' as many times as your average fan — maybe 10 times." These days, however, his relationship's taken on a more intense, but certainly no less cosmic, dimension. "I now know both films practically shot by shot."

OK, then. What are the behind-the-camera differences between the two? "I think that George has a great sense of pace and sense of humor," explains Marquand. "He loves the warm relationship side of the characters that play the major roles in the saga. Kershner, on the other hand, suited 'Empire' because he was more

interested in the darkness and the danger and the doom — which is right; because the middle episode *should* be like that. There should be more threat. In 'Empire,' " he continues, "there are not many gags. You rarely see the gang together, and that means you have a sense of loneliness and possible despair and certainly danger. You're worried all the time — and of course you should be. Kershner was the right man for that."

And what does Marquand suggest he can inject into the third installment? "I'm going to bring back that pace — and keep the danger and the action and the gang back together for the final adventure. It's no accident that the picture's called 'Revenge of the Jedi.' The young knight comes back and meets his pals and off they go for one gung-ho thrust. Narrative, character and getting the most emotional value out of a concept. I think that's what we want for the 'Jedi.' At least that's what I want for 'Jedi.'"

For weeks now, Marquand, Lucas and screenwriter Lawrence Kasden — the whiz responsible for scripting Lucas' "Raiders of the Lost Ark" — have been beaver away in San Rafael on exactly *what* they want for the "Jedi" story. "George had already done a rough script," says Marquand, "but he hates writing. He forced himself to do it. Basically, he was screaming for help. That's why he hired a director and hired a writer. George is a man interested in collaboration. He'll pick everyone's brains. He doesn't pull rank on anybody. I know that now from the script conferences. We'd exchange ideas like gold coins. You'd just throw them in the pot." Kasden's the alchemist in charge of pulling a script out of that pot; for his part, Marquand's already begun the "intense stage of story boarding."

The whole gang's scheduled to wing to England for the "Jedi's" planned four-month shoot in January. Then back to Marin County for post-production through early '83, and what they see as an early spring of '83 unveiling.

And then? "Then I'll be on the dole." Page 2, of course, will be right there with him. Heh-heh . . . ■

Hiders of the Lost Ark

DURHAM, N.C. (UPI) — Two Duke University professors involved in the discovery of an ancient ark of the covenant in Israel say they had to hide their find from religious activists opposed to archeological exploration.

Dr. Eric Meyers and his wife, Dr. Carol Meyers, both religion professors at Duke University, withheld the announcement of their find in Israel this summer until the safety of the 1200-pound limestone artifact was assured.

Danaline Bryant
4606 Lincoln
Lawton, OK 73505

July 19, 1984

Another great issue, Cheree...they keep getting better! I love the new style of lettering for the title--it looks great! And, in the For What It's Worth Department, I don't mind not having a space between paragraphs. I'd rather have the extra sentences. I like your new Fan Profile column and will look forward to getting to know everyone better. Now--all of that was easy. Now for the hard part--where to begin. Taking a deep breath, here goes...

Michelle Malkin: I agree with you--I'd also be disappointed if Han turned out to be a "Jedi in wolf's clothing". Also agree that I wouldn't mind him to be Force-sensitive, with the ability to become a Jedi after the proper training.

Tim Blaes: Loved your opening paragraph last issue. I found your comments about a Darkside Luke very interesting. I'd enjoy reading a story like this by a sympathetic writer. You asked if anybody would like to start a discussion of the mini-series "V". Well...no, thank you. Watching this turkey was bad enough.

Ann Wortham: I was shocked by "Barrowman-Harper's" attempt to lay a guilt trip on you over the apparent suicide of Jani Hicks. I hope that you (or anyone else who might have received a similar letter) realize that you could, in no way, be responsible for this "suicide" ...if such a tragedy did occur; this letter had a definite false ring to it. For one thing, I can't imagine that a zine editor would die without someone, somewhere, passing the news on to fandom-at-large.

Marcia Brin: Sheesh, I hate to be crossing sabers with you again, but, as Chris Jeffords once said, we seem to be fishing on opposite sides of the pond. Your article last issue, "Now You're Getting Nasty" might have been more acceptable to me if the ideas were presented in a different manner. I might be able to accept some of the things you said in a story but not in an article where everything is written in absolutes, as though it really appeared on screen this way. A great man

once said, "Many of the truths we cling to depend greatly on our point of view." Is that the truth, or what? And from my point of view, everything in your article can be easily answered. And I don't mean as an excuse, as you suggest we Luke-supporters do habitually.

Your article stated that one starting point for the hypothesis is "Luke's total misinformation about the Jedi and the Force." And yet, the examples in the article do not support this is an undeniable way to me. You say, "One statement Luke makes in the novel is that Jedi wear black." Well, George Lucas said Jedi wear black, too...in the PBS special. As Mark Hamill is being fitted with that spiffy black outfit, Lucas says, "This is more Jedi-like." To me, it was always obvious that Lucas' intention was to show Luke wearing what Jedi Knights wore. Masters wore clothing more appropriate to their age and station...and species. As my friend Carole Regine once remarked to me, as we discussed this very subject, "Try to picture two old men stuffed into tight black pants--and stubby-legged Yoda standing there with his little clawed feet sticking out of stovepipe trousers." I see no Dark Meaning in the fact that Lucas didn't want Yoda to look hilarious. OR in the fact that he wanted his Jedi Knight to look dashing. Masters wouldn't wear what Luke wears and I can't see the Intergalactic Swat Team dashing about in flowing robes either, defending Truth, Justice, and the Jedi Way.

In your article, you say, "A second example is Luke's saying that the Jedi's first rule of thumb is to attack." In fact, Luke does not say this in the novel. This particular passage is written in the third person point of view that the story is told in. It's on page 46 and it's clearly not a quote from Skywalker. And, from my side of the pond, I see this as a defensive move, anyway. Remember, Jabba and his minions were about to drop Our Heroes into the Sarlacc Pit. And Luke had given them the chance to back down several times. This is, I believe, a basic tenet of Jedi philosophy. We see the Jedi Brotherhood confronting non-Jedi in two situations in the trilogy. In both instances, the aggressors were given an "out"

--an easy way for them to back down and even to "save face" while backing down. The choice of the fight was the aggressor's. Obi-Wan does this in the cantina. And Luke does it three times with Jabba. I think the good side of the Force is defensive and passive in the overall way of meeting life but individual situations can call for "attack." It would have to be so or the Jedi would never have lasted for a thousand generations.

As for the "how dumb you get when you're dead" syndrome (that's a funny phrase, by the way), I think the fact that Obi-Wan "forgets" about Leia in TESB indicates some fascinating story. But I don't think the story behind this remark will invalidate the entire story of ROTJ! I can think of several reasons why Obi-Wan might make this remark--and I betcha I can think of better ones than can. Besides all that...Obi-Wan has never been shown to be infallible, especially where Vader is concerned. Even in ANH, he makes a mistake when he confronts him, I think. Vader ignites his saber first but it is Obi-Wan who begins the fight. Vader is standing still and talking when Obi-Wan moves in and strikes with his lightsaber. Seems to me it should have been Vader who made the first move.

One of the things that bothered me most about this article was the statement, "Luke leave a family droid that they have had for twenty years--sort of an old family retainer--behind because he's in a hurry." I've never been able to think of this thing as a droid. And it sure as heck wasn't an "old family retainer". It was a very simple mechanism...something on the level of a toaster in our civilization. What else do you do when your old "toaster" breaks down for the last time but discard it in some fashion? You also said that Luke leaves "Artoo standing out in the rain" and that he looks down on droids Luke, more than anyone else in the trilogy, shows concern and courtesy for the droids.

The article states that the first time we see the Emperor he is weak, moves slowly, and is almost transparent. You say that it almost seems as if he has just expended great power that he might have sent a holographic image to Luke on Dago

bah. And you say that this first scene of the Emperor happens "one or two scenes" after Obi-Wan talks to Luke on Dagobah. Actually, point of fact, the Emperor is first seen (walking down the ramp of his shuttle and talking to Vader) before Obi-Wan talks to Luke. I think the reason he seems weak in this scene is a simple case of jet-lag (shuttle-lag?). Hyperspace can be hard on these wizened old Darksiders.

In your article, you say, "we have the rather contradictory spectacle of a thoroughly evil individual playing the game according to Hoyle, that is, fighting fair." As I see it, this is the only way to truly fall to Darkness and I think the Emperor knows this. You have to know the evil--face and accept it, in full awareness of what you are doing. It must be a conscious choice...you cannot be kidnapped into Darkness. You can only fall to the dark "with malice aforethought", as Terri Black said last issue. If Luke were to fall, he would have to choose to follow Darkness--he couldn't be tricked into it. In SKYWALKING, Lucas is quoted as saying that the premise of SW is "you can't avoid tough decisions."

I can see where you're going with this hypothesis and I might be able to enjoy this scenario in a story (if all the characters were treated fairly) but, I'm sorry to say, as an article, it was unconvincing to me.

On to your LoC...You seem to be saying that Marquand indicated Luke might not be in the final trilogy, if there is a final trilogy (Please, Maker, let there be a final trilogy). I don't think he was saying that at all and I think that Luke will be in the last trilogy (in some way). I saw an interview with Mark Hamill last summer and he said either he had signed a contract or was gonna sign a contract for the final trilogy. I can't remember that part of the interview exactly but I do recall very clearly that he said, "We've all been given the option to do it, if we look old enough when they get ready to film it." I was surprised by that remark because, up until then, I thought only the droids would appear in the other films. So this was welcome news to me. The interview was on the syndicated show

"PM MAGAZINE". Did anyone else see this interview? Am I remembering it correctly??

I think Jedi Knights would wear their lightsabers at all times so I don't see anything wrong about Luke's wearing his saber to the party. In fact, seeing him walk into the gathering with that lightsaber swinging on his belt was a terrific touch, I thought. And how do you know that Luke's is the only weapon at the party?

As far as Luke's supposed betrayal of C3PO is concerned... 3PO has always been such a wonderful "coward" and this little part at the beginning of the film was just a funny bit, playing off that characteristic. It seems such a sad thing to take it and twist it into something evil. Anyone can take a minor incident on screen and twist it into some Dark Implication for the character involved. For instance, have you noticed that Han Solo is "denied" the use of his beloved Millennium Falcon throughout the entire film? The Falcon is as much as part of Han Solo as Luke's severed hand was to Luke. If I wanted to, if I truly disliked this character and wished him ill, I could twist this innocent plot expedient into some bizarre, evil intent toward Han Solo.

I agree with you about Max Rebo's band--I didn't like them getting wasted either. But I have to remind myself that these beings laughed while an innocent Oola was fed to the Rancor. As you say, myths and fairy tales require retribution across the board. And, in our own place and time, if you associate with a Mafia crime lord, you are courting death. I still wish Max and the band had made it out alive, though. And I can accomplish this quite easily with my imagination. I simply imagine them jumping off the barge and landing behind one of those dunes just before the barge explodes. No Problem. MAX REBO LIVES!

In your letter, you say many times that Luke has failed, that he has fallen to darkness or is very close to it. If this were true, wouldn't things have to be worse now than they were at the beginning of ANH? I can't think of one single factor that is worse now. Palpatine is dead, Vader has returned to the good side, Leia's got Han, "The Other" has begun to feel her Force-ability and will surely begin

her training soon, and the Jedi Order can be rebuilt openly now. Where's the problem?

Sandra Necchi: You're right about how extremely powerful Luke's call to Vader is and about the audience reaction. Everytime I've seen ROTJ, the audience reaction has been the same. You can feel the audience willing Vader to help Luke.

I don't see Lucas' presentation of the Ewoks as racist. A little self-indulgent maybe... their screen time should have been cut in half, I think. But SF has long used alien races to comment on the "human spirit." And I can't see anything less than good and honorable about the Ewoks, in the final analysis.

I also wanted to thank you for an interesting article last issue.

Jeanine Hennig: I agree that Luke needs someone to be on equal terms with. And the fact that some Lucky Lady wasn't introduced for Luke is one of the few things I don't like about ROTJ. Even here, on the Dark Side of the Moon [Lawton, OK], movie-goers wanted a girl for Skywalker. I heard this mentioned several times as I left the theater. By the way--I loved your description of yourself amid all the "tomfoolery".

Carole Regine: Loved your comment that "men who choose Han's former lifestyle aren't usually known to share Maiden Aunt Martha's views about sex." Also liked your addition to Tim Blaes' "what if" stories. Luke and Leia raised on the Dark Side...I'd love to read that story! ((Ed's note: Which brings up another case in point--why don't some of you writers out there latch onto some of these ideas and write them?? As a zine ed always in need of new material, I'd personally love to see some of these myself!))

Jean Stevenson: Thanks for the words to Lapti Nek! I tried to make out the missing words in your version. It sounds to me like, "Take the heat; walk the street."

Luke leaves a "blind man, a wounded Wookiee, and a Bad Guy on one skiff to attack a whole crowd on the other skiff" because "the crowd" on the other skiff was blasting heck out of his friends. What was he supposed to do...run back and forth and block the in-coming blaster fire forever? It was infinitely

better to stop the danger at its source.

Luke does indeed choke the pig guards but there is a telling difference in Luke's use of this Force-trick. As soon as he gets past the guards, their breathing returns to normal. They don't fall to the ground and die, as Vader's victims did.

I was surprised by your remark that Luke has never seen Vader as a bad guy. Luke knew "Vader the Bad" before he'd ever seen him! He believed Vader killed his father, knew Vader betrayed the Jedi, saw Vader kill Obi-Wan, probably found out who was responsible for Owen and Beru's deaths, who killed Biggs, felt and "saw" his friends' torture on Bespin, had his hand cut off by Vader--not to mention the awesome reputation Vader probably had around the galaxy. Luke knows "only the good" father? How could anyone not see the evil that was in Vader? The amazing thing is that Luke could find any good in the man after all this! Why would you see "a greater disillusionment on this score waiting for Luke"?

Marlene Karkoska: Enjoyed your letter. I liked your comment that small children have no difficulty in accepting Luke Skywalker as the hero of SW and that they will tell you "in the simple words of children". As a nurse and a mother, I can say the same thing. Also, due to an illness in my family, I've spent many hours in a large pediatric hospital this past year. I've been amazed at the number of children who look to the SW saga as a respite from long-term or terminal illness. Most of the ones I've met seemed especially enchanted with Luke but Han has his fans among the little ones as well. There has to be something special about the SW saga since it touches children in such a special way.

You made a good point when you mentioned that Yoda, Obi-Wan and Anakin wouldn't have been smiling at the end of ROTJ if Luke has fallen to Darknss or was likely to. I also enjoyed your remarks about Force-use. Your views are very close to mine.

To the new letter-writers: I noticed several people mentioned that this was the first time they'd written to SE. If your letters are typical of the subscribers who don't send in LoCs, all I can is...come on,

you silent folks, jump in and join the fray! (Although Cheree might insert an editor's note here and tell me to mind my own business. She's the one who has to type all our rantings and ravings.) ((Ed: As I said to Sonia Blodgett, no one should ever be afraid to write! No one is "too insignificant". I enjoy hearing from everyone.))

To Our Cool-headed Editor: Thanks for your editorial last issue, Cheree. You're right--this bickering is pointless and we should move on. I want to compliment you on your fair-handed treatment of both sides of this burning issue. You have the wisdom and patience of Yoda!



Kerri Smithline
5001-14th Avenue
Brooklyn, NY 11219

July 26, 1984

I've never written to a fanzine before, let alone a letterzine, but there are several ideas and comments that I'd like to discuss for feedback.

1. Why was Vader above Tatooine? Alright, he'd been chasing the rebel blockage runner, but how did he come to be in "that neck of the woods" in the first place? Was he coming to claim Luke as his son, and arrived too late, being foiled by Ben Kenobi? Remember the haste with which Ben wanted to get Luke off planet and his "Wait, Luke! It's too danger-

ous!" Did Ben think or even know that maybe Vader was there?

2. Leia as a fully trained Jedi. Think about it. She could have already known that Luke was her brother and was heading to Tatooine to warn him. (A great alternate story idea for someone, huh?) If she were a fully trained Jedi, she would have been able to effectively block herself from Vader's mind probes (which she did, although we didn't see the entire process of her being questioned by Darthie-poo). R2D2 could have been a wild goose chase to lead the enemy away from her brother, until ranks could be closed with Kenobi. This, if you really think about it, puts Leia's "message" into a completely different translation. It could have been Leia's "scent" that Vader was following, AWAY from Luke and Dagobah in TESB. And what of Leia's "hearing" Luke so distinctly and quickly, if she weren't a Jedi already. Luke might have either known or sensed this and KNEW that she would hear him. By the same token, how did Luke even know that Leia was anywhere nearby, and that she'd be in any position to help him?

And, on the other side of the coin, according to the evidence witnessed in the movie, Leia really had no idea that she even had the Force, if indeed she does have it, and no idea, fortunately, that big daddy was HER daddy. I think that in order to exude the Force, you have to accept that it's a part of you to start with. But back to my original hypothesis. Nothing was ever said about Han not knowing/accepting that he had the Force. Only that he didn't believe in it. Vader had to have been following one of the three of them--Leia, Han or Chewie. Now, Chewie could be the Jedi and Han the faithful ~~INDIAN~~ Corellian companion. Anybody ever think of that? No? I thought not.

3. Han could already have been married before SW. Remember, there was nothing said to the contrary, and there is no evidence that he was in any way fooling around with Leia any further than a couple of kisses. Going under the above assumption, all Leia had to do was ask and I'm sure Han would have told her that he had a wife and legitimate children. ((Ed's note: Of

course, there's nothing to say that Corellians are monogamous. Han could have been shopping for Wife No. 2 or 3 or 4.))

I realize that to be married to such a man, a woman would have to be very strong emotionally and know what she is getting into, before she got into it. If she is able to accept an "uncle daddy" for her children, so be it and more power to her.

Cheree, that idea about the Falcon being sentient really got me to thinking. Suppose it isn't really sentient, but like KITT in Knight Rider. Han just took out her voice one day in a moment of pique.

Or, how about the Falcon/Solo relationship in terms of symbiosis. Han could be the symbiote, helping to keep the "host", the sentient Falcon, clean and running, etc., in exchange for the smuggling and transportation, that Han needs when he gets the itch.

Hope all the idealism and backbiting are over with. I can understand being upset with someone you disagree with, but out and out anger and name-calling is something else again. Hey, ladies, it's supposed to be fun. Alright, Ms. Urhausen, serious fun, but the magic word is still FUN!!

One more thing, the question of Corell vs. Corellia. The people that live in America are called Americans. Likewise the people of Corellia are called Corellians. We don't call our country Americ, do we? So why call Corellia Corell? This is my reasoning; how about yours?

Sally Smith
12221 W. 2nd Pl. #12-104
Lakewood, CO 80228

July 26, 1984 (H. Kazanjian's birthday)

"It's only a movie..."

I'll keep repeating that to myself as I write this, lest I be tempted to bash in the heads of a few fellow fen.

First off, I'm going to state my position: I loved JEDI. I even like Ewoks. I'm almost as rabid a Luke fan as Jenni (ah, would that Texas and Colorado were closer, I'd love to meet you!). I never really felt that Luke would turn to the Dark Side. LUKE IS THE HERO, PERIOD, WITHOUT QUESTION, DAMMIT!! (Control...I must learn control.) OK, on with some less emotional comments.

I liked Sandra Necchi's and Jean Stevenson's articles, but Marcia Brin's was just too way out for me.

Lucy Nash: I think you've maybe heard some rumors that have grown larger in the telling. I agree that some people's zines have gotten that way, but I don't think anyone's tried to inflict their point of view on zines published by other people. If they are, I'd sure like to know about it.

Michelle Malkin: Not much to say except that I pretty well agree with you on everything you said. Especially on your plea for LOCs, which brings me to:

Barbara Tennison: who writes terrific LOC's, always.

Barbara and Pam: YES! I agreed with you, too, especially on your replies to Bev Clark and Marcia Brin. To add to your paragraph regarding the Luke/Leia relationship: I have two older brothers who live quite a ways away, but we still keep in touch. The last time all three of us got together, it was just like old times and we spent hours talking. There's nothing quite like the closeness of family; I think this would be especially true in Luke and Leia's case, considering the Force and all. By the way, where have you two been hiding that I can't recall ever meeting you at fannish events in Denver?

Jeanine Hennig: Hi! Don't have much to say to you except I'm in total agreement with your comments (and yer taste in men ...sign...). Hey, if your novel

does have too much "mental agony, sax and violins for Lucas-film's taste"--can I read it? After all, I've got a Luke toothbrush, too!

Marlene Karkoska: Are you sure you're new at this? Your letter was terrific and well-written, too, especially your response to the anti-Luke faction. Couldn't have said it better myself, especially your statement about Luke not being boring. My husband is "good, dependable, compassionate, idealistic, trustworthy, caring, nice, not to mention good-looking", and he's certainly far from boring, though admittedly he's no Jedi, either. Anyway, welcome to the club.

Jean Stevenson: Thanks for the lyrics to "Lapti Nek". Your ears are better than mine!

Marcia Brin: Not wishing to give myself an ulcer, or Cheree a screaming fit, I will merely state that I think you're WRONG and leave it at that.

Tim Blaes: "V"? Gack! Yuck! But if you (or anybody else) writes that "Barry Meets Elliot" story, I'll print it!!

And now for something completely different--a few comments of my own about the running debates/arguments:

1. Han as Stud. I think it came from the ANH novelization and Solo books myself, but, heck, he just seems the type, both in the way the character's written and the way Harrison plays him. He's gotta be experienced. Whether he's all that good is another story (actually, I think it's been several!).

2. Han as Hero. Lookit, I've got nothing against Han; he's brave and loyal and fun and all that good stuff. And the one time I saw Harrison in person, my reaction was "Wow! Gorgeous!" BUT (and this is a big "but")--he just ain't the hero, folks. Admittedly, he's a lot better in ROTJ, but the first time I saw ANH, I went for Luke and dismissed Han as a conceited, chauvinistic, horny creep, with the obligatory heart of gold. He's improved greatly since then, but these three movies are (recite all together now) "The Adventures of Luke Skywalker", and nothing you can say, do, or write, including ripping Luke to shreds, can change that.

3. It Didn't End Right. Bantha poodoo! Unless your name

TORTURE CHAMBER

G T O D N A L C H C J R
H D P I K G G P T A E E
R V K R H S F M F T H O
O E S G G U A O N L L H
E L D N D E R U T P A C
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C R U E N U I C T O I L
H O J M H D P A L J K N
B T J T E F A B O B T O E

is George Lucas, you've got no say in how it "should" have ended. Go write alternate universes to your heart's content (I like those, too), but leave the rest of us who are satisfied with George's version to enjoy it in peace.

The whole STAR WARS saga is such a wonderful place to be that it seems a shame to mess it up with this infighting, so can we all just mellow out a little? I don't think ROTJ ends with the words "Celebrate the love" for nothing. May the Force be with you!



Maggie Nowakowska
2330 Federal Ave. East
Seattle, WA 98102

Something tells me LoCing 4 issues of SE at once is not going to be easy...which is probably why I've procrastinated so long. I sit down to the typer now, at last, having just realized that LoCing 5 issues would be even worse!

First off, I'd like to submit my humble thankfulness to everyone who voted for me in the 1984 Fan Q sweepstakes. Much gratitude, kisses, and related expressions of delight from Seattle to all of you (and especially to Bev Clark who endured my writer's idiosyncracies while patiently waiting to publish SKYWALKER 5, and to Susan Fox who was getting ready to sue the story for alienation of affection).

A lot of reactions ran through me while reading the last 4 issues (at once!). I'll start off with my puzzlement over the disdain for SW merchandising. If it is an ideological complaint with capitalism, the argument must be continued elsewhere. But if it is not...are there really so few of us out here who would not have loved such toys when a child? I still

have my Spock action doll--and I was in college when I bought it. Sure, the companies were johnny-on-the-spot after JEDI; they had had 6 years of practice at it. And Lucas, old Shyness Himself, held a press conference after the movie to protest the accusations that he had created the Ewoks with only merchandising in mind. He protested vigorously, angrily; do we just knee-jerk disbelieve any businessman these days, or are people simply disregarding the reputation for integrity even Lucas' enemies admit to?

And the toys and books are pretty good. Parents' groups have endorsed the SW toys because the toys encourage imaginative play; Kenner does a fairly good job of keeping the quality high and the selections range in appeal from very young to early adolescence--the age span Lucas aimed the Saga at. More important (to my eyes) are the many SW books that promote reading, writing and thinking. No other movie has covered such a range, from entertainment to education, with its tie-in wares. Just the other day I bought a ROTJ Reading and Writing Workbook for Grades 2-3 that impressed me a lot. One of a series of six such books covering both verbal and math skills, this well-written book promotes composition as well as see-say recognition of words. It uses Luke's confrontation with Vader to encourage the child's own exploration of his feelings, of his ideas of motive; using Luke's questions to Yoda (who am I? what should I do? why am I here?), it promotes self-examination. Through the Ewoks, the child is set about the task of developing another culture. Good Stuff, mom.

Sure, there are also Vader erasers and the Emperor's scotch tape. Ewok dishes. But if it encourages the kids to make up stories, to imagine themselves in other places, other times, I'm all for it.

And, most important for me, the profits from the merchandising have not been used for wild parties and Hollywood posturing, but for Skywalker Ranch, to support new films, to promote the art of film.

Sometimes I wonder if the complaints about merchandising aren't tied to the oft-expressed disdain for the child-orientation of SW. What's wrong with

the movie series being for kids? Didn't Lucas say from the beginning that it was for kids; grown-ups liked it too, fine but the kids were what mattered. Isn't it possible for adults to enjoy kids' stuff, too? Sure TESB touched on more adult developments in the relationship area; good kids' works all encourage exploration of more grown-up themes. I see comment like "How can Lucas expect us to go 'backwards' in JEDI after TESB?" or "ANH is so childish and JEDI is more of the same. But of course Lucas was going to pull back from TESB if child's series is what he intended! Why take the man's task for doing what he said he was going to do?"

We have, after all, our segment of SW fandom in which we can play with more adult ideas. But our segment is very small. The SW official fan club numbers nearly 200,000 and over 60% of that population is under the age of twelve. My 12-year-old nephew is thrilled with the movies, with the toys, with the fan club mailings. And I would be insulting him if I disdained it all because it isn't geared toward grown-ups.

Now, if people want to discuss their agreement or disagreement with Lucas on what is fit for kids and what isn't that's another matter. Could it be that some of the dislike for the childishness is really disguised dislike of Lucas' morality?

Speaking of that morality I digress to a specific. In the last ish, it was presented to anyone to explain Luke's behavior toward C3PO as if to a child, and as if to anyone at all. I was going to answer a great length, first as someone who believes that any child who ever planned sports, games or even birthday party strategies would know that one adapts information to the person who is to carry said information. Example: Janie may be sweet and loyal and smart and would never, ever, tell Mark about the surprise party, but through her enthusiasm and offhand remarks would certainly let slip that Something Big Is Going On. Hence we don't tell Janie everything going on. Tough luck for Janie that she can't be part of the core planning, but better for everyone, including Mark, who really will be surprised.

Second, I was going to delve into the problems of management with groups of people, having found out the hard way that some people, no matter how good the intentions, cannot be told everything too soon if a goal is to be reached with reasonable hope of success.

Finally, I was going to go into great detail on just why I know exactly how Janie feels and still believe the same way. But I'm not going to go on for two or three more pages because I realized something in my reading of SE, something I think is important to understanding the impact of SW.

And that is that there simply cannot be any great consensus of opinion on most issues in SW, not like there was in STrek, no matter how much we argue, debate, beat over each others' heads or waste typing paper. STrek was a program of group morals, of community actions and decisions; ST presented notions of brother-sisterhood, peace between disagreeing factions, attitudes and activities for joint agreement and action. SW, however, is much more individual; SW concerns itself with private morality, and private decisions/actions. SW asks not how "we" feel in a given situation, but rather how I feel, believe, act. SW is much more primitive/essential in its reach and goals; and this is good because before you can discuss group responsibility, you must confront personal notions of responsibility.

So, those who condemn Luke for his actions toward C3PO, if I read them correctly, have personally decided that not divulging all pertinent information to all operatives in a covert action is wrong, or at least, not fair. They ask for ways to explain this behavior. But I who do not agree with their assessment of such behavior cannot give them such rationalizations because I do not feel the need for rationalizations. I do not think such actions are immoral. If they insist that Luke must be in error for behaving such, I have no argument for them that they would accept. We are talking apples and oranges. We would only waste everyone's time, and Cheree's ink and paper, by continuing the argument.

And those who would counter with Lucas' apparent approval

of Luke's actions will get nowhere as well for if the argument is fueled by moral necessity, all other activities in the movie will be seen in that same moral light. My only (what I hope is) constructive suggestion is to point out that we would get a lot further in such moral discussion if we removed them from the Han vs. Luke arena.

And speaking of morality, thank you, Cheree, for pointing out that the SW saga is not necessarily a forum for Judeo/Christian mores. Nor is it necessarily a forum for 100% Western European notions. Lucas has stated, and it has been independently observed, that he borrowed heavily from Japanese cinema, Tales of Power, and Eastern philosophies. I see a lot of discussion of Joseph Campbell, but little of Akira Kurosawa, a lot of King Arthur/Tolkien parallels, but little notice of the strong samurai element in the Saga. Perhaps some of the confusion people express toward dramatic devices, character presentations, and general attitude would clear up if we looked further than Anglo-American roots.

Right off the bat, I could cite Kurosawa's Rashoman, with its 4 different points of view, none of which is conclusively determined to be "right" by film's end. And, then there is Hidden Fortress, the template for SW by Lucas' own admission. This movie is glorious fun, the music is stirring; every audience I've seen it with cheers at the end escape. We have a sharp-tongued princess in distress, two Laurel & Hardy peasants (Lucas even used some of the same blocking and dialogue for the droids), an old friend now fighting on the other side, and Kenobi and Han rolled into one character that Toshiro Mifune plays marvelously. The film is making the rounds this summer in its first, uncut U.S. release (it was filmed in 1959); go see it and enjoy, especially if you want to understand some of the non-Western roots of SW. And then when you've seen it, consider that the Japanese title for the movie is Three Bad Men. Why? Because Kurosawa enjoys exploring "certain points of view," especially the point at which bad becomes good (and vice versa). All of the protagonists in the movie, save

perhaps the princess, do unacceptable things either during or before the movie, and yet all are heroes at the end.

In the CPoV vein, a question to Bev Lorenstein: You asked in your letter in #4 "how could the Jedi as an order have fallen unless there was something wrong with it?" Can I ask you to define "wrong" in your context? In the previous sentence you had mentioned sin, and so I first reacted to "wrong" as a moral wrong. But that led me to parallel statements such as "How could the blacks/Jews/Poles have been treated so badly unless there was something wrong with them?" For that implication is that a group or person can't fall unless they somehow earned the fall through misbehavior. If, instead, you simply mean "wrong" in the sense of having made a mistake, or been blind, or any non-moral failing, the discussion would go another direction. The subject is a good one for discussion, since many fannish stories have assumed the Jedi deserved to fall, but before we get started, we'd better agree to terms.

A quickie: Regarding colors, White is the sum of all colors, Black the lack of same, not the other way around as mentioned in a recent letter.

I've rambled on enough for now. I'll close with a query: is anyone interested in discussing similarities in theme between SW and the ends of the two Faust treatments (Goethe and Marlowe). Campbell brought the idea up in a brief discussion of SW, and I'm intrigued. Anyone else feel the same?



Elsie Bartok
200 E. Milton Ave., Apt. N-909
Rahway, NJ 07065

Through the kindness of a friend, I have been reading SE since its initial publication and have enjoyed it very much. However, it was your last issue that made me realize I wanted a say in things and I'd like to address this first part of my letter to your editorial.

While I agree with you that there is no room for "mad dogs" in fandom, the rest of your editorial seemed to go badly off track. Those are the topics you think fandom ought to be discussing? Why not: "Princess Leia's Buns--Should They Ever Have Been Liberated?", or, perhaps, scholarly dissertations on how to handle the Wookiee shedding problem? How to clean up after a Hutt? How to feed a Dark Lord wearing a breathing apparatus. Why, the list is endless.

You know, I've always been annoyed with critics who called the Saga mindless. I find it astonishing that any number of fans are now saying the same thing, simply to save one character. (Question: if the Saga is mindless, then what difference does it make where you say your character came out? You can't put your faith in anything stupid anyway!) However, it is totally mind-boggling for a letterzine editor to declare the entire subject of her letterzine as irrelevant--thereby making her letterzine irrelevant as well. As the King of Siam said, "Is a puzzlement." I sincerely hope this is not the case, because up until now, SE has been most enjoyable. Its articles and LoC's are intelligent and well-thought-out with many different ideas being put forth. Don't stifle those ideas from the intimidation of a few who attack them. If I want to read "fanfic", I'll buy a fanzine. I enjoy SE because of its ideas from different fans.

One more comment on the editorial. If you are serious about keeping personal attacks out, then I am puzzled as to why you printed certain of the letters you did. Lucy Nash's (even with your disclaimer) and especially Sandra Necchi's. Though Sandra's letter claimed she is not making personal attacks, she clearly is! I don't even know Marcia Brin, but after reading Sandra's

letter, I really got angry. She did not debate the arguments put forth by the "other side", nor did she call forth examples from the film to challenge them. Her entire position consisted of declaring in essence that what the people she disagrees with say is not worthy of consideration, or that these "others" (led by that terrible Marcia Brin) are strictly gonadally-motivated. (Maybe we should stone them? I'm sorry, Cheree, how could you not consider that Church of Ford diatribe to be a personal attack?) If you don't have reasoned arguments, Sandra, then perhaps you shouldn't be writing. If you do write, then a little respect for fellow fan is in order. This isn't the first time you've attacked Ms. Brin and not her ideas.

All I'm asking is that we put aside these personal attacks and go back to reasoned and logical debate. This is what letterzines are all about. And, until we have a new film, we should continue to "peel back the layers" of the Saga, and not be afraid to throw out ideas because we'll be intimidated by some fans who disagree with them.

I want to make a few comments on some points raised.

To Michelle Malkin: You state that if Han did not want Luke to leave Endor he would have protested vehemently! Uh, did you see a different film than I saw? In my print, Han did not have a chance to protest because Luke never bothered to tell him--his commanding officer--that he was leaving. The first Han knew of it was after Luke left. What was he supposed to do? Throw a temper tantrum? Hold his breath until he turned blue? He was presented with something he could do nothing about and he acted maturely. And since he cares about Luke, he was happy to see him alive. That does not mean that the next day he did not take Luke aside and tell him, "If you ever pull a stunt like that again while you're under my command without telling me, I'll knock you into next month!" And he would have been justified; Luke should have cleared it with his general. Failing to do so, he was AWOL.

Ms. Malkin also says that she hopes Han is not a hidden Jedi, since that would make his presence in the films until now

a "lie" and "fabrication." Well, of course, Michelle; that's what being undercover is all about. Hiding! There's been a purge of the Jedi--P-U-R-G-E. Remember! It would be worth his life to be known as a Jedi. And it would reduce any effectiveness he might have against the Empire, since it would force him to go to ground. Han is a survivor and he's no fool, and only a fool would wear a sign proclaiming "I am a Jedi" (and there's no reason to tell Leia, etc., at this point--there's time enough after, when it's all over).

Barbara Brayton addresses why Luke left--in a manner that suggests she is kindly explaining it to us slow children--but I'm afraid it doesn't hold up. First, you say he left because he was endangering the mission. I have a question in return: why did he come in the first place? Why didn't he consider (before he volunteered) that that was exactly what he might do? He can be read like an open book and maybe he should have thought about it beforehand. By the time he decides to leave, it's too late, isn't it? He has already given them away. If the Emperor had not known from the beginning, he certainly would have after Luke arrives at Endor. Luke's leaving is like closing the barn door after the bantha got out. Besides, why didn't he go off somewhere and lead Vader away (and another question: on the surface of the film, Luke is the only one who believes Vader picked up his "emanations", why did he leave without even trying to convince the others of this so they would be ready for a trap?).

Second, you mention his being told to confront his father (note, Ben does not say this--if it is Ben. I found the Emperor --Obi-Wan article fascinating; it clears up a lot of problems for me). Please note Yoda's complete statement: that Luke had to confront his father to become a Jedi. Not to save the galaxy. Or his friends. Or to carry out his obligations and responsibilities, etc., etc. Maybe this is a very subtle test: to become a Jedi, are you willing to walk out on all your responsibilities? If the answer is "Yes", perhaps you have failed. Besides, also note that Luke's purpose in going--by his own admission--is not to con-

front Vader, but to win his father back, thereby invalidating any legitimizing effect Yoda's statement might have had. (An aside to Tim Blaes: I agree with you that Luke had a distracting effect on the Death Star and, if that had been his reason for going, I would have considered it noble, indeed. But again, he tells us why he is going, and this is not it. It's just an unintended result. And isn't this a "comedown" suggestion? That Luke's efforts on the Death Star really accomplish a diversion?)

Some people are saying that Luke must be O.K. if the three spectres show up at the end to congratulate Luke. Oh, c'mon, guys. What did the Universe do before Luke was born and became the center of it? There is something going on at the same time they show up, isn't there? Like a small celebration? Just for the end of the Emperor and the Empire, nothing important. It's only what Lucas said this trilogy was all about, the rebellion and the fall of the Empire.

Two of the three visitors have spent the last twenty years of their lives working toward exactly that end. Don't you think that perhaps--just, perhaps--they might have come to share in the celebration of something for which they worked and planned, even gave their lives? Let's keep our priorities straight: the freeing of the galaxy is more than any one individual's personal quest. Including Luke's.

Lastly, you say that Luke has a "firm conviction" about his father. I agree, and I think Marcia Brin does also. Her point, as I see it, is that a "firm conviction" based on nothing but personal desires is wishful thinking. What has Vader done to justify that firm conviction? Nothing! It's not a solid position at this point; it's an obsession. It's not that it isn't understandable; it is. But it remains an obsession and should be recognized as such.

One last comment: when you get past the rhetoric, I haven't seen any of the critics of Luke say yet that he is damned forever or irrevocably doomed or an axe-murderer or Attila the Hun. They are saying he has done things wrong, has some bad attitudes, some flaws (and, yes,

some arrogance)--in short, he's human! It's funny, in his defense, Luke fans say you're being too hard, he's only human and then turn around and say that he hasn't done anything wrong, he was right about everything he decided to do, Yoda was wrong, etc.--immediately taking him out of the definition of "human"! Luke has flaws. What's so bad about that? We all do. There are times when we have all been arrogant and thoughtless and indifferent to others and more concerned with our personal wants than our obligations. But being decent people at heart, we eventually realize we've done this and make amends. What is so wrong with saying Luke has these problems also? Part of the problem is the film closes so quickly after Luke makes his one gesture of backing off from his demons, that you cannot be sure at this point that he has entirely learned the lesson or faced himself down. He is at a crossroads and the third trilogy will decide his fate.

Criticizing Luke does not mean you wish him ill; merely that you don't close your eyes to what he is doing.



Jean L. Stevenson
61 Union Place
Lynbrook, NY 11563

I've started this letter umptiump times now. But the deadline approacheth, so I guess it's bite the bullet time.

Having done donkey work (typing, layout) for JUNDLAND WASTES' last few issues, I empathize with the difficulty of typing and printing mean, nasty or just unthinking things which can't help but hurt. On the other hand, my first reaction to the editorial was, why didn't she leave in the offending words? See, I'm in favor of allowing people to hang by their own ropes. (Maybe it's why I like Indiana Jones so much. Most of his opponents get hoist on

their own petards.) In lieu of that (which I will admit would most likely only add to the vitriol, etc.) my reaction is more complicated. Or is it more simple?

One of my favorite saying (and for the life of me I can't find the exact quote, so I'll paraphrase) is "Not going to the theater is like (putting on one's makeup) without a mirror." From that I may be understood when I say I think we should stop relying on the "this is only a movie" line. Obviously, anything which spawns the kind of popular response STAR WARS has (far beyond fandom's special interest) cannot be "only." The word implies that a movie is, by definition, bubble-gum for the mind (an appellation given to A NEW HOPE, by the way), something the Coppolas and DeNiros and Cimos and Bergmans and Wenders and Weirs of the words would hotly deny. A film, like any other piece of literature or drama, is a comment on the period from which it comes.

STAR WARS, I feel, is a reflection of our times--from the beginning of Lucas' adult awareness up to the last moment before RETURN OF THE JEDI hit the screens. Intended to fill a heroic and mythic hole in the lives of youngsters (as seen by GL in 1973), it is an adventure filmstory with, originally, clear-cut distinctions in a severely polarized, dualistic milieu (as a contrast to the miasma of fear, anger, confusion that characterized the decade between JFK's death and Richard Nixon's resignation). SW has played the first role thoroughly (listen to children playing these days). The second item of comment is of greater complexity, for the questions continue to accumulate. I think it is intended that we talk about it. And--here's the hard part--I think the comparison and contrast of Luke and Han is a major element in the drama as well as the analysis.

However, we are asked to give the Luke versus Han thing a rest. Okay. For how long? Six months, three years? And what is supposed to happen in the meantime? Well, (a) Lucas could come out with another movie (rumor hath it they scout for locations even now). (b) We could all lose interest. Yeah, I know. Not bloody likely! (c) We could start talking about the editor's

suggestions for discussion topics (and, yes, they were intended as just possibilities, not absolutes.) Unfortunately, I feel they belong in a story-zine, not a letterzine.

Leia got the Death Star plans by passing through a restricted system, at which time they were "beamed" to her ship. All of this information is contained in the dialogue of A NEW HOPE. Threepio's first line ("There'll be no escape for the princess this time!") tells us she's been chased before. The juxtaposition of Darth's "mercy mission" line with the actions of the film indicates that, if Leia has been a member of the Alliance for some time (she's only 16!), her cover was that of senator and diplomat with a right and a need to travel widely. There may be stories galore about how she flitted around the galaxy looking like a butterfly but really a steel-eyed, die-hard rebel; but there's no question to answer in the film. The truth is they got through the asteroid field; whether it was Han's magic or his piloting of a magic ship, the fact still stands.

These facts we can talk about in letterzines. We can even try to limit ourselves to the films, only the films and nothing but the films. We still have certain evidence. We still have questions.

For instance, let's talk about Leia. How long can we do so without coming up against the fact that (as the Duncans said so vehemently in Against the Sith) she shouldn't be paying so much attention to that space pirate in ANH? Much less should she be quite obviously attracted to and fascinated by said pirate in THE EMPIRE STRIKES BACK. Finally, why the hell doesn't she turn around and look at--oh, she's his sister! Well, that explains some, but not all.

Maybe we could talk about Vader and his relationship to Leia. And how long before we start asking why her father doesn't recognize her through the Force as he apparently did his son ("The Force is strong in this one")? How did Vader find out, anyway--aside from the old "camera in the cell when Luke took off his helmet" trick? Was it perhaps the Emperor in TESB who told him by identifying their new enemy as Luke Skywalker? And if she's

not his daughter and Luke's sister, then is she not the other? And if she's not the other, who is?

(Tangent: Kenobi's line was "That boy is our last hope." Yoda answered, "No, there is another." For three years ('80 to '83) fandom said, vociferously and in print, that the "other" was, therefore, a replacement for Luke in an active role in defeating "Vader and his Emperor" as outlined by Yoda in TESB. In the article my statement--if Luke succeeds in that, which he apparently does, then the "other" is dramatic fold-over--assumes that zine readers have at least a speaking knowledge of the history of the debates in SW. (I know; "assume" makes an "ass" out of "u" and "me".) My apologies for leaving out this important step in the progression of my thoughts. End of tangent.)

But I still want to know what it is the other has to do! I continue to ask this since "the other" was, along with the "I am your father" line and Solo's fate, one of the major dramatic cliffhangers of TESB. See, if Leia is the other by virtue of being Luke's twin and if she isn't given that active role as the alternate--say Luke had something even more important to do--then why is she the other? What does she do? Answer: nobody told us in so many words.

At this point I find myself looking at the twinship. Okay, they're the same age, same family, same Force but different sex, different upbringing... different personalities? Yoda said a Jedi must have "the deepest commitment, the most serious mind." Well, Leia certainly has deep commitment. She gave her world. At the end of TESB she's even willing to sacrifice the one person who is most important to her--and the person she knew was going to be leaving anyway. He doesn't get asked questions to let him off the hook. He doesn't ask to be let off. She doesn't offer. She is committed and thus he becomes committed--so committed that by the time he arrives onstage in ROTJ, he's almost "boring" and maybe a little stupid in appearance because he walks with others instead of continuing to march his own, distinctly individual path. (But Leia doesn't seem to think he's "lost" it.

She loves him, sticks with him no matter what: notice how she's constantly, quietly touching him--as if to assure herself, or him, that he's alive and present. It's the little things, the actions, that count.)

Looking back at Luke in comparison to Leia from the beginning, he doesn't tell his uncle about a droid that speaks Bocce, doesn't stay in the Death Star anteroom as he was told, doesn't have a plan for getting out of the detention center once they are in (and look who comes up with one), goes to Dagobah without telling anyone he's done so, leaves there without finishing his training to go to Bespin, and leaves the mission on Endor at the last moment. Granted, I have chosen the very things that he seems to have departed before finishing. But that's the point.

Leia has been nearly a caricature of a Jedi, so devoted and single-minded that to many fans she has been an unfeeling "pitch" (interestingly countered by the attitude that she is not too soft). Yoda asked Kenobi "Will he finish what he begins?" Luke answered, "I'm not afraid." This does not answer the question.

Oh, but perhaps I'm not supposed to approach Luke in this fashion either. I'm sorry I thought we were talking about folk tales.

We could discuss such things as Threepio's humanity (and that of all droids), but we'd soon have to think about the difference between Kenobi's attitude and the bartender's attitude which, if I mistake not, would lead to the difference between Leia's attitude and Luke's attitude. You see, in my article I drew contrasts between rebel and Imperials in interaction with droids. I avoided the contrasts between rebels and rebels. For that question, I point to the relevant paragraph in Marcia Brin's essay last issue.

As I've said already, don't think we should approach the question of the Millennium Falcon's being magic (as suggested) since I don't know of any such magical element (flying horse, a talking or singing bird, a friendly dragon, sapient starship) in any story where it is not equally important who is rider/friend/companion

ion/captain to such a wondrous thing. But that gets me back to the fact that Han Solo, as merely a capable human being who has won love, is worthy of approbation. So what if he makes mistakes? Luke almost did die on Tatooine! Boba Fett sure had him dead to rights. And I still marvel at the way the Falcon (magic ship?) escaped the fire on the Death Star. Always in motion is the future, right?

Maybe I'd better stop talking about the movies altogether.

The one bit I did want to address from the last issue, though, is "Boy, do things ever look different in print." I don't know how I could possibly have said in my letter that Luke doesn't see the bad father in Darth. After all, Vader slices his hand off. Luckily, Luke gets it back quickly, so there's not much time for the pain to sink in.

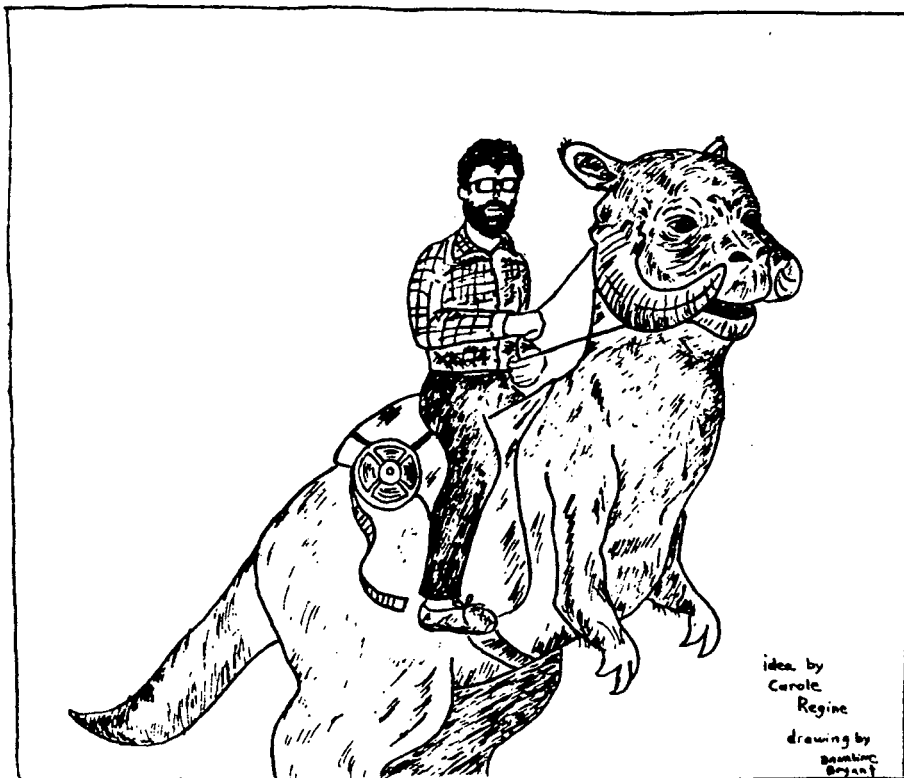
However, the point I was trying to make isn't that bad. Vader doesn't know Luke. And Luke doesn't know Vader--the bad father. Luke says, "I have accepted the truth that you once Anakin Skywalker, my father." Upon which basis (the good and conflict within Vader), he says, "That was why you couldn't destroy me. That's why you won't bring me to your emperor now." Because he's Luke's father, Anakin is excused of what Vader has done.

But these thoughts have led me once again to looking at Luke, who he is and how he progresses through the films. I know he's grown from one stage of personhood to another. I can even see the symbols. I'm just trying to figure out how his story fits into the whole. Oh, well, onward and upward.

One thing. I still think it's important in all this discussion to remember that we've only got six hours of what was intended as an 18-hour saga. Whether or not Lucas (or anybody else) does any more films, whether or not STAR WARS which became A NEW HOPE was a one-shot and its success led Lucas to dream of a larger story, we are like critics looking at the Bayeux Tapestry in progress and trying to determine what the finished product will be. We are also discussing whether or not so and so was right or efficient or in the long run successful in undertaking such and such a task (since the Tapestry is a pictorial retelling of historical events). We're not quite six blind men with an elephant, but we're close. I keep remembering Kodos the Executioner of "The Conscience of the King" on STAR TREK. He was guilty of mass murder because of events; but if supply ships had not come long before they were expected, bringing food for the millions starving on his planet, he would have been

very right, having saved the lives of hundreds rather than losing all.

Six months to three years' hiatus. Should be interesting. I wonder if in the meantime, though--while we're not talking about Luke vs. Han and I'm looking at Luke--some of my counterparts could be persuaded to shift their focus five degrees (in ANH; it's a farther distance in JEDI) and look at Han as though he is not what he is assumed by them to be. It is after all, an old trick in westerns and pirate movies and adventure stories to have a character hide his or her identity. I seem to recall one about the cavalry officer who got drummed out of the service just so he could find out who was selling guns to the Indians and the only thing he got to keep was his uniform--without insignia, with the stripe down the pantleg. And I just finished a book by Alistair MacLean in which the main character's political affiliation--during World War II, mind you--can only be figured out by careful observation of everything he says and does. Then you can tell he's a good guy. Until he's 150% sure you are on his side, he'll lie by inference and omission to anybody who doesn't ask the right question. I notice Luke only asked Kenobi about an "other"; not about Yoda's "other Skywalker."



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Stevenson, Hill; TV script by Graham; poetry by Brayton, Taero, Agel. Art by Barbara Fister-Liltz. For price and flyer, please write to: Pandora Publications, c/o Joan B. Shumsky, 24 Meehan Avenue, Raritan, NJ 08869.

ON THE MARK--the newsletter for Mark Hamill fans! Each issue is from 6 to 8 pages and includes articles on the current career of Mark Hamill, plus exclusive photographs, artwork, JEDI and Star Wars news, cartoons, a letter column and special articles on Mark's past career accomplishments. Published quarterly with the approval of Mark Hamill. A one year subscription gets you 4 issues and announcements of special events. \$4.00/yr U.S., \$8.00 overseas. Make checks payable to Lisa Cowan, PO Box 5276, Orange, CA 92667.

OUTLAND CHRONICLES #1. "Chase to Karmack" by Charles Garofalo. Han figured his troubles were over when he escaped from Jabba the Hutt. He was wrong. "Search" by Christine Jeffords. What were Han's other friends doing while he was preserved in carbonite? A Brightstar Universe story. "Year of the Dragon" by Eva Albertsson. You always knew Han was a devil with the ladies. But did you ever wonder about his very first experience? Plus AN INTERVIEW WITH HARRISON FORD! And much much more. Art by Martynn, Wanda Lybarger, Lin Stack, Wendy Ikeguchi. \$9.75 U.S. and Canada, \$12.00 Foreign. Please make checks payable to and order from Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

OUTLAND CHRONICLES #2. Stories by Kathryn Agel, Susan Matthews, Ann Wortham, Charles Garofalo, Christine Jeffords, Eva Albertsson, C. S. Armitage; art by Lybarger, Martynn, Summers, Stasulis, Stocking; filks, poetry, puzzles, more! \$2.50 and SASE will reserve. OC#3 will accept stories through Aug. 1, filler and art through Nov. 1, SASEs anytime, for a hoped-for December debut. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

SCOUNDREL--The "no-frills" letterzine devoted to the SW saga. \$5.50/6 issues; \$1.00 per issue. Published quarterly. Checks payable to Joan Shumsky, 24 Meehan Ave., Raritan, NJ 08869.

SHOOTING STAR #1. The Original Mark Hamill zine. "Roommates" by Kim Gianna. Luke's parentage is the type laughed at in "B" movies, as he soon finds out! "Hamillquest" by Mary Soderstrom. Elfquest was never like this! Art by Davenport, Burnside, McPherson, Jenni. Cover by J. R. Dunster. \$6.00 FC. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SKYWALKER #5. Finally available! Consists of "Counterpoint--the Battle for Rynan," by Maggie Nowakowska, a ThousandWorlds novel. Art by Martynn and J. Mullins. SASE Bev Clark, 744 Belmont Place East #203, Seattle, WA 98102.

THE OLD REPUBLIC READER. Quarterly, 20 pp, comp-typed, short illoed SW fic., poetry, toons, comics, articles. Dec. '83 issue includes full page of exclusive photos of Mark Hamill in NYC. TORR is available for \$1.75/issue or \$6/4 from Suzy Sansom, 376 Granada Drive, So. San Francisco, CA 94080. Editor is seeking filler art submissions--please help. Planning to devote 1/2 of Sept. '84 issue to "Temple of Doom". Those contributions accepted til Aug. 10, 1984. SASE for more info.

UNIVERSAL TRANSLATOR is a quarterly newsletter listing available, proposed, and international zines for all media fandoms in a convenient, "see-at-a-glance" format. Also includes reviews, con info, and other items of interest to fandom. \$2.75 per iss. (\$3.75 overseas); subscriptions are available for up to two issues--\$5.50 (\$7.50 overseas). Make checks payable to Susan J. Bridges, 200 West 79th St. 14H, New York, NY 10024. Editors, ads are free and we are looking for yours!

VHF-THE COMPLETE BOOK OF LYRICS. All the lyrics to all of Martie Benedict's songs celebrating the many film roles of Harrison Ford. Art by Wanda Lybarger and Carlotta Vaughan. A must for fans of Martie's songs! \$12.00 fc. Martie Benedict, Box 89, Eckert, CO 81418-0089.

WELL OF THE SOULS #4: "An Eye for an Eye" by Tammy Monfette. Indy and Belloq are drawn to a mysterious jungle city for the legendary jewels it is said to

hold. What they find there is more than they bargained for... or could conceive of in their wildest dreams--or worst nightmares. "The Exhibit" by Carol-Lynn Sappe'. A handsome archaeologist and his beautiful assistant try to retrieve the Ark of the Covenant from its hiding place. If you think you've heard it before, you're wrong--because this archaeologist's name is Marcus B. Jones and this is today! "As Time Goes By", by Jeannie Webster and Sally Smith. A few small incidents from the life and times of Dr. and Mrs. Jones, from 1939 to 1983. Sometimes funny, sometimes serious, but always containing more in-jokes than you can imagine! And more: stories, non-fiction, filks, poems, puzzles, and of course the famous WOTS-style cartoons. Cover by Martynn, art by Cargill, Fint, Kreuz, and Truax. \$6.00 FC from Sally Smith, 12221 W. 2nd Pl. #12-104, Lakewood, CO 80228.

Coming Soon to a Galaxy Near You

A TREMOR IN THE FORCE #2. Stories by Martie Benedict, Susan Matthews, Patricia D'Orazio, T. S. Weddell, Jeanine Hennig, Ann Wortham, L. A. Carr, Linda Knights, Carolyn Colledge, Dana-line Bryant and Cheree Cargill. Art by Wanda Lybarger, Jenni, Nancy Stasulis, Suzy Sansom, Dani Lane, Wendy Ikeguchi, and other favorites! Tentatively due Jan-Feb, 1985. \$5.00 and a SASE to reserve. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

THE BARON OF BESPIN -- Wanted: Contributions to a zine for discriminating adults who understand what it feels like to be caught between a rock and a hard place. We LIKE Lando Calrissian. We appreciate his position. Wanted: short stories, art, poetry, articles, comment, about the Baron, his life, his responsibilities, his place in the SW galaxy and the Alliance. Publishing aims: digest-size zine, Kodak-copied, max 64 pages reduced, pubdate depends on what we get from you. SASE Susan Matthews/Lack Tablecloth FanAc, Ninja Press, 2330 Federal Ave. East, Seattle, WA 98102.

CIRCLE OF LIGHT--"We're crazy, you know!" is the motto of Jumeau Press, which is proud to present the newest in the line of SW fanzines. Issue #1 in progress with "The Other Shoe", "Corellian Alliance", "Grandstand", and "First Time". Still accepting submissions for issues #1 and beyond. Looking for artists as well. And if you're just interested in buying, send a SASE. Everything goes to Jumeau Press, c/o L. A. Carr, 2720 Exuma Road, West Palm Beach, FL 33406.

COLLECTED CIRCLE OF FIRE. The schedule for Circle of Fire has been set back due to: 1. incredible demands of overtime in Anne Elizabeth Zeek's job, which is giving her little or no time to write, and 2. finishing up TIME WARP, which is also making demands on Anne's time. She hopes that things will lighten up enough to allow it to come out by the end of this year. I, personally, don't feel like predicting the crime rate of NYC with such preciseness (for those who don't know, Anne is a probation officer), so all I'll say on the subject is that it will come out as soon as Anne can manage it. Mundane life, after all, must come first. Thanks for understanding. Pat Nussman, 5851-C Western Run Dr., Baltimore, MD 21209.

FIELD STUDIES II. What was that we said about "one-shot"? Well, TEMPLE OF DOOM changed our minds. We are looking for very high quality material, in the tradition of FS#1. Featuring "A Day in the Life" by Laura Virgil. Let's put it this way...the attempted rape by five coeds, the faculty hearing and his subsequent dismissal from Marshall College was the high point of Indy's day! "The Crystal Skull" by Cheree Cargill. The mysterious artifact had powers Indy never dreamed of and it led him into a bizarre ritual in which he was forced to confront his worst fears. Deadline is March 1, 1985. If interested in contributing, SASE Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

KNIGHT'S LADY, or THE STEED'S TALE--a Knight Rider novel by Sheryl Adsit, edited by Regina Gottesman. The first fan novel (as far as we can determine) written from the point of view

of a car--and what a car! Who else could discuss the relationship of dreams to reality while negotiating the Santa Monica Freeway at rush hour? Or establish that computers do, indeed, need love too? Tentative date: winter/spring 1984. \$5.00 and SASE (overseas SAE & 2 IRCs) to reserve. Make checks payable to Strelsau Press, 100 West 94 Street, New York, NY 10025. European agent: Janet Ellicott, 43 Brooksbank House, Retreat Place, Morning Lane, Hackney E9 6RN England.

LEGENDS OF LIGHT #2--Fiction--Aspengren, Bratton, Brin, Bruce, Jeffords, Mularski, Noel, Voll, Walker, more; Art--Burnside, Drake, Dunster, Eldred, Hennig, Lybarger, Martynn, McPherson, Morey, Sansom, more. ROTJ-based material included. Due out Spring 1984. \$5 and SASE to reserve to: POOZ Press, c/o Susan Voll, 3040 Alta View Dr., #D-103, San Diego, CA 92139. Checks payable to Susan Voll. Another big one! (LoL #1 is sold out. Xeroxed copies may be available if there is enough interest. SASE for details.)

ONCE UPON A GALAXY. "Skywalking" by Tom Clarke and Julie Phipps. After the downfall of the beautiful planet Amber to the Empire, identical twin sisters Helonrie and Janda Sulam go in search of the Mother Crystal and soon find themselves on Tatooine. "The Price of Being a Princess" by Julie Phipps. Leia's life on Alderaan with her adopted parents. Much more. Due in August. Julie Phipps, 47 Cotswold Avenue, Duston, Northampton, NN5 6DP, England.

PERCEPTIONS--A new fanzine dedicated to Harrison Ford. Publication date, Fall/Winter 1984. SASE for flyer. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

PERFECT FUSION, VOL. I, due Feb. 85, \$10.00 deposit & SASE--SW, SF. The first volume of this adult zine published by a former editor of Organia will contain 75% SW's and 25% SF material. Contributors include: Ablove, Alman, Blaes, Cargill, Denton, Drake, Faraci, Fetter, Hedge, Hennig, Kaplowitz, Knights, Lorenstein, Mathai, Malkin, Osman, Stasulis, Swan, Tennison and many others. Age statement required. Beverly Lorenstein,

Penn Wynn House #101, 2201 Bryn Mawr Ave., Philadelphia, PA 19131.

PERSPECTIVE--a new letterzine. I need your letters and articles. Some ideas for comments, discussion and/or articles: (1) paid-for zines that never arrive; (2) zine pirating; (3) cliques in fandom; (4) x-rated zines; (5) how real should your characters become to you; (6) destructive vs. constructive zine reviews or story edits. Articles will be cheerfully rewarded with a copy of that issue. SASE for info. Kerri Smithline, 5001-14th Avenue, Brooklyn, NY 11219.

SHOOTING STAR #2--The original Mark Hamill zine! "Like an Unfinished Symphony" by Linda Knights. There is one Jedi left besides Luke, but the young Jedi's search leads to unusual circumstances. "Pilgrimage" by Lee Vibber. The Force seems to have deserted Luke after his victory over the Death Star...or has it? Art by Cargill, McPherson, Lane, Jenni and much more. Cover by Karen River! \$4.00 and SASE will reserve your copy. Due out for MediaWest. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SOUTHERN (K)NIGHTS. Now accepting submissions of all lengths for a new SW zine. Other media fiction (e.g. Indiana Jones, Star Trek, etc.) will also be considered. Our first issue already contains a new "In-Laws" story by Ann Wortham, a new chapter in Jeanine Hennig's "Catalyst" series and promises from several other writers and artists. Please send a SASE if interested in contributing fiction, poetry or artwork. Ann Wortham, PO Box 421, Cedar Hill, TX 75104.

THE LEADING EDGE is a SF and F zine that features new and old writers and artists. Material for TLE #6 and 7 include stories, poetry, art and articles. If you are interested in submitting or subscribing to TLE, please contact: The Leading Edge, c/o Marion K. Smith, JKHB Rm. #3163, Brigham Young University, Provo, UT 84602.

THE MILLENNIUM FALCON CASEBOOK is a thematic one-shot seeking contris; SASE for guidelines. **BRIGHTSTAR IN GLORY**, the only

mainline Brightstar Universe novel will take the Lucas/Brightstar cast through their analog of ROTJ; written by Christine Jeffords, planned for May '85 debut, and now accepting SASEs. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

THE MONOCLE is a new zine dedicated to and complementing the fantasy television series **WIZARDS AND WARRIORS**, edited by Mel Gifford. Looking for stories, vignettes, poetry, filks, primers, cartoons, and non-fiction articles on this universe. It will maintain a PG rating and the size will depend upon the quantity of quality submissions. Mixed universes with W&W are also welcome. All submissions should include an appropriate SASE. Deadline for The Monocle is Oct. 1, 1984. Artists are invited to send a sample of your work. Send material to: Mel L. Gifford, 177 E. 400 N. #3, Provo, UT 84601.

THE WOOKIEE COMMODE: Yes, there will be another! Due to our miserable failure to offend our readers (some of them confessed they were mildly annoyed, while one even admitted being somewhat irritated--but none were offended!), we have been forced to announce that we will be publishing **THE WOOKIEE COMMODE 2!** (Hey--we don't like this anymore than you do!) Available for MediaWestCon 1985. Deadline for submissions: January 1st, 1985. SASE for submissions guidelines: Samia Martz, 121 E. Hunt, Apt. 306, Warrensburg, MO 64093. **THE WOOKIEE COMMODE #1** is still available, \$12.50 first class mail: The Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402

XANADU--a new mixed-media zine from Falcon Press! We are looking for material from your favorite universes--SW, ST, Who, Raiders, H. Ford, Simon & Simon, Remington Steele, UNCLE, Alias Smith & Jones, Magnum PI--you name it! Got a nifty-neato story but can't find a zine to publish it? Give us a try! Our purpose is to spotlight the eclectic! Artists--if you are interested in trying something besides SW or ST, let us know! R-rated material is okay if it has something to do with the story, but please NO same sex, kink, hurt/comfort or X-rated stuff. If

interested, SASE Xanadu, c/o Falcon Press, 457 Meadowhill, Garland, TX 75043.

OTHER Words

AM LOOKING FOR good photos to draw from of Leia, Luke, Dayna and Cally of B7, Joyce and Fay of HSB, Margaret of MASH, Laura of RS, Sapphire of SS, Cagney and Lacey, Ripley of ALIEN and Saavik. S. Necchi, 73 Campbell St., Fall River, MA 02723.

AUCTION: I am selling off selected items from my collection of zines and memorabilia. Includes SW, ST, Pern, other media. This is a new auction list containing many items not in my previous offering. SASE Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

BACK ISSUES OF SF MAGAZINES (Starlog, Fantastic Films, etc.) 1978-1981. Also SW toys & cards; paperbacks on SW, ST, Battlestar Galactica, etc. for sale. Or will trade for SW, SW, Doctor Who zines, DW novels and other DW and Tom Baker items. Please send SASE for list. Gayle Johnson, Rt. 4, Box 64, Chatsworth, GA 30705.

COSTUMES MADE: Do you long to stun them at a masquerade? Can't sew or can't find the time? Christine Jeffords, well-known SW writer and editor, announces that her mother (many years' experience seamstressing) is ready, willing and able to create costumes to your design and measurements. Simple and complex undertaken; not limited to SW. For further information and a measurements chart, please SASE Mabel W. Semos, 630 Bloomfield Ave., Verona, NJ 07044.

CUSTOM-MADE BUMPER STICKERS! Make your message known! \$1.50 and long SASE each. No obscenities please. SASE Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

FORD FANS--PLEASE HELP US put down a star on the "Stars Walk of Fame" in Hollywood for Harrison Ford. This is the fans' way of saying "Thanks" for the many hours of pleasure Mr. Ford has given us! We still need about \$1,300 to reach the

required \$3000! All contributors will have their name put on a scroll which will be presented to Harrison. Strict records are kept of contributions and passed along to Mr. Ford's secretary for their records. Also collecting letters from fans stating why they feel Mr. Ford deserves his own star that will be relayed to the nominating committee. Any and all contributions are appreciated. Check or money order to: Ruth Scott-Special Account, PO Box 380544, San Antonio, TX 78280.

I AM OFFERING fair, honest zine reviews in return for free or postage-only copies. Will accept defective copies and will provide copy of review before publication. Am also offering experienced, complete proof-reading in return for contrib copy. Sandra Necchi, 73 Campbell St., Fall River, MA 02723.

I AM INTERESTED in purchasing copies of SKYWALKER 1-4, GUARDIAN 2-3, TIME WARP 3 and FAR REALMS 1-2. If anyone can help me obtain new or used copies of these issues, I would appreciate it they would write to me. Marlene Karkoska, 656 S. Belvoir Blvd., South Euclid, OH 44121.

"I'M STILL PLAYING CATCH-UP!" An out of print reproduction service. The following zines are available by editorial permission: CROSSED SABERS, DOCKING BAY, FACETS, MOS EISLEY CHRONICLE, ARCHAEOLOGY 101, EMPIRE REVIEW, FAR REALMS, MILLENNIUM. Editors inquiries welcomed. SASE for flyer. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

I NEED AN ADDRESS for Tris Swoboda. Can anyone help? Thanks. Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

LOOKING TO BUY (will even take xerox copies) the following zines: Kessel Run #1, Twin Suns #1, Carbonite Maneuver, Solo. Also have several zines for sale. SASE for list. Thekla Kurth, 851 N. Pheasantbrook Cir., Centerville, UT 84014.

MARK HAMILL SOCIETY U.K.--Enthusiastic group of British Hamill fans! Their excellent newsletter, SHOOTING STAR (not affiliated with the fanzine of the same name published by Galactic Winds Press), contains lots of information about Mark and his many roles. Please enclose a self-addressed envelope and 2 IRC's when inquiring. Please send no US stamps since they cannot be used overseas to return mail. Address correspondence to: Loraine Birch, 89 Wrights Way, South Wonston, Winchester, Hampshire, SO21 3HE, England.

NEEDED: all of the British SW comics that feature the "Raiders of the Void!" plot (Goodwin story, Golden art). Will borrow and return or buy for \$1.00 each. 50¢ all other British SW comics. Write Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739.

ROTJ Pens 50¢ each. Please send a long SASE with each order. I can send up to 4 pens for one 20¢ stamp. If more than 4 pens are ordered, please add another

20¢ stamp to the envelope. Carol Peters, P.O. Box 5353, Salton City, CA 92275.

VHF

Harrison Ford-inspired songs by Martie Benedict. Tapes featuring Han, Indy, Kenny, Rick, Tommy and others. New Indiana Jones tape now available! SASE Box 89, Eckert, CO 81418-0089.

WANTED: Copies of "Falcon's Flight" #2, 4, 5 & 6. Willing to pay a reasonable amount for them. I hope someone can help me in SW zine world. Want to complete my set. Fran Husejinovic, 1722 Decatur St., Ridge-wood, NY 11385.

WOULD LIKE TO BUY copies of the following zines: Time Warp 3, Revisions 2-4. My zine sale continues with an updated list--multi-media, ST, SW, BSG, etc. Please specify whether you want an update or the entire list. Ann Wortham, P.O. Box 421, Cedar Hill, TX 75104.

CHANGE OF ADDRESS

Sheila Truax
8136 Pennsylvania St.
Thornton, CO 80229

Galactic Winds Press & Graphics
c/o Jeanine Hennig
P. O. Box 166362
Irving, TX 75016

Karen Osman
1604 Santa Monica Blvd.
Santa Monica, CA 90405

Terri Black
12020 N.E. 62nd St.
Kirkland, WA 98033

Southern Enclave

Cheree Cargill
457 Meadowhill Dr.
Garland, Texas 75043

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